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ABSTRACT

The document, intended for educators working at an historical site, focuses on programs which demonstrate alternate approaches to teaching history. It is presented in seven sections. Section one discusses issues in planning an educational program at an historical site. Section two describes educational programs at the Adirondack Museum (New York), The Children's Museum (Boston), Colorado Historical Society (Denver), Monmouth County Historical Association (New Jersey), National Portrait Gallery (Washington, D.C.), Old Sturbridge Village (Massachusetts), Philadelphia Museum of Art, and Sunrise Foundation, Inc. (West Virginia). Section three presents materials used by various museums. Included are a description of one of the steps on a walking tour, pre-visit materials for students, a "Primer of Community Resources," a description of a one-day live-in program for fifth graders, and an introduction to a guidebook for adults who visit an historical setting with children. The fourth section contains three essays on innovative approaches to teaching history. The approaches focus on a study of the nail, the importance of field-based education, and the need to understand the contrasts between past and present living. The two remaining sections list resources and an annotated bibliography of museum publications. (KC)

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PROGRAMS FOR HISTORIC SITES & HOUSES

Center for Museum Education/sourcebook #3

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Errata

Footnote number 28 (page 54) is corrected to read:

Nelson Graburn, "The Museum and the Visitor Experience," The Visitor and the Museum,(ed.) Linda Draper, Lowie Museum of Anthropology, University of California. (1977 Program Planning Committee of Museum Educators of the American Association of Museums 1977), p.7.

Bibliographic entry for Visitor and the Museum (page 126) is corrected to read:

Visitor and the Museum, (ed.) Linda Draper. Lowie Museum of Anthropology, University of California. (1977 Program Planning Committee of Museum Educators of the American Association of Museums), 1977.

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PREFACE

The Center for Museum Education collects and disseminates information and materials of interest and assistance to museum educators and other people who are concerned with the educational potential of museums. The Center's files abound with examples of the efforts of museum educators from institutions of all sizes and kinds. And, although the Center is used by a similarly diverse audience, the bulk of inquiries for assistance come from historically-oriented organizations.

This sourcebook, Programs for Historic Sites & Houses, has been compiled for the educator who is working at a small-to medium-sized history site with plans to initiate, increase or alter an existing educational program. We do not presume that this sourcebook is encyclopedic in scope; it neither details nor even lists all the very fine and imaginative programs now offered at historic sites and history museums across the country. Rather it is an attempt to focus attention on a few programs which demonstrate alternate approaches to the presentation of history using varied budgets and resources. You will discover that some "cousin" institutions are included, like The Children's Museum, Boston and the Philadelphia Museum of Art. Because of their exceptional history-related programs, we believe it is appropriate to include them in this this sourcebook. And, because we endorse an interdisciplinary approach to museum education, we have added them with the hope that history site educators might explore cooperative programming with non-history museums closer to their own historic homes.

This sourcebook also pulls together philosophical statements on the presentation of history by three individuals, each of whom is interested in presenting the American past in such a way that it assumes a new vitality. Each has a slightly different notion of how best to achieve that end.

Programs for Historic Sites & Houses is intended to be a resource and idea book to which you refer as you rethink your own site's programs. The notebook format of this book allows you to make your own additions as you come across sample materials and related information to personalize the sourcebook, making it your own special desk reference. You are encouraged to read the sourcebook, making marginal notes or otherwise marking sections to which you would like to refer again. And, of course, we at the Center for Museum Education will be adding to our desk copy. Please send us copies of the materials you develop to interpret your own collection.

Susan N. Lehman
August 1978

ACKNOWLEDGEMENTS

A number of persons have directly or indirectly assisted in the preparation of this sourcebook. The staff of the Center for Museum Education wishes to thank Marcella Brenner, Director of the Center, and the Advisory Council, chaired by Evan H. Turner, for their assistance and encouragement. A special note of thanks is extended to Marilyn Rosenfeldt and Peggy Blechman for their assistance in the production of this sourcebook.

Programs for Historic Sites & Houses was supported by grants from the Rockefeller Brothers Fund and the National Endowment for the Humanities with support from the George Washington University.

We are espacially grateful for the contributions of museum educators across the country who responded eagerly and generously when asked to share their programs, ideas and resources with their colleagues through this sourcebook.

ABOUT THE CENTER

The Center for Museum Education is a clearinghouse which collects, organizes, stores and shares information about the educational efforts of museums of art, science and history, and such similar work by nature centers, parks and zoos. These materials include:

brochures, announcements and pamphlets produced by museums describing their educational and public programming;

documents produced for particular museum programs, like teachers' manuals or docent handbooks; and

published and unpublished papers on museum interpretation and education.

The Center also collects materials on museum education produced by organizations other than museums and information on topics that may be of interest to museum educators, but is produced for other or wider audiences.

The materials in the Center are ogranized around frequently discussed issues in museum education--volunteerism, audio-visuals or programs designed for high school students, for example.

How can you use the Center? Anyone interested in the educational efforts of museums is invited to use the services of the Center and share their own materials with colleagues. Call (202) 676-6682 or write to the Center for Museum Education, The George Washington University, Washington, D.C. 20052, or visit 2201 G Street, N.W., Suite 429--a direct subway ride from National Airport. The staff will be happy to direct you to information relevant to your particular interest and setting.

The Center publishes an annotated bibliography three times a year in loose-leaf form: Information About Information. By subscribing to IAI you will build a desk reference and annotated index to the Center's collections and the museum education field. As materials from your colleagues continue to come into the collection, new annotations in each of the key descriptive categories will be published. Entries include the author and original source and may be ordered from them or the Center. See Sources and Resources section for IAI order form.

This sourcebook is one of a series on topics often requested by museum educators. Other sourcebooks include Lifelong Learning/Adult Audiences and Volunteers in Museum Education.

The Center is a way of sharing information with your colleagues. We welcome your contribution of museum education materials and your suggestions about resources that have been useful to you.

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What this sourcebook is:

Sourcebook #3, Programs for Historic Sites & Houses, is a collection of instructive examples, guidelines, tips from other educators, resources, selected bibliographies and an index to the Center's complete holdings to date on the topic of history.

What this sourcebook is not:

It is not encyclopedic; it is not an exploration of education programs in architecture, local history or historic preservation. Those topics will be the subject of a sourcebook to be developed at a later date. It is not an examination of interpretive techniques. That will also be the subject of a later sourcebook. It is not a survey or directory of all the available and excellent programs at institutions with history collections.

How to use this sourcebook:

The program descriptions and selected materials from our files present constructive outlooks and varied approaches in the following areas:

.participatory programs
.statewide and countywide kits
.teacher training
.in-school programs
.planning and evaluation
.resource people and organizations

We have also included the complete annotated index to the Center's materials in its subject category "History" as of October 1977.

We suggest that you:

1. read thoroughly the materials in the sourcebook that pertain to your own interests and needs.
2. decide how well these examples satisfy your needs. Apply these to your own work and find out if they are effective.
3. base further requests for materials from the Center's files on those specific needs that are not satisfied by the sourcebook materials.
4. be in touch with the people and organizations listed as resources. They are able to provide services or consultation within their work schedule. Other contributors to this sourcebook may have limited time to respond to individual inquiries.
5. refrain from contacting those people not listed on the resource pages. We wish to encourage them to continue to be contributors to the professions' archives, but do not want to infringe upon their professional responsibilities to their own institutions.
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7. send us your own materials. Help to strengthen and broaden the network of museum educators. We hope that this sourcebook gives you some idea of the kinds of materials your colleagues find useful. Use the enclosed

copy of "Consider This..." as a guideline for supplying information to the Center as well as an aid in program planning. Do not forget to send your own forms of information and documentation, like program announcements and brochures, program materials, grant proposals, evaluations, teacher materials and suggestions of other history-related sites from which the Center should solicit information.

8. complete and return the short evaluation form on the usefulness of this sourcebook. We will incorporate your suggestions in future sourcebooks.

Your response to these questions will be of enormous help to the staff of the Center for Museum Education as it makes plans for future publications. Please take a few minutes to share your reactions to this sourcebook with us.

fold

1. The Format.
   . I prefer the looseleaf format to a bound version. yes no

2. The Contents.
   . The materials and information are generally useful. yes no
   . The most useful items are_____
   _____
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   _____
   _____. Why?
   . I find the organization easy to follow. yes no
   . I will use this sourcebook in the following ways:__
   _____
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fold

3. The Price.
   . I feel the sourcebook is priced fairly. yes no
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4. The Future.
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Sourcebook #3

-Thoughtful planning is of course an important factor in the development or revision of an education program. In this section, we include three items that should be useful to you as you consider new or alternative programming and helpful to you in evaluating a program's effectiveness as it evolves into final form.

In planning an education program for your history site, you may want to consider these questions. Ask them of yourself, your staff, your director and/or your board.

- .Who is your audience? For whom are you planning this program?
- .Within that audience, can you identify characteristics that set that audience apart from any other audience? Consider variables like group characteristics, related experiences, physical needs, reason for visit.
- .Have you tapped all possible audiences within your locale? Are there professional or community service agencies that might offer insights on new audiences or assist in better defining the needs of existing audiences?
- .What are your program objectives for this audience?
- .How will you accomplish these objectives? How will you know if you have met your objectives? Again you might seek outside counsel in defining your objectives in measurable terms.
- .Where does this specific program fit into your long-range program goals?
- .Is the emphasis of your program on a collection, a period of time, an individual or an event?
- .What are your personnel resources? How many paid staff do you have? Full or part-time? How large is your volunteer force? What portion of your staff time can you devote to planning and implementation of your new program? Will existing programs suffer as a result?
- .How much money will be needed to add this program? Is it worth the expense? Are there outside sources of funding that might be tapped?
- .Are there previously untapped area resources that might offer in-kind services?
- .Is there any possibility of tying up with a sister museum? Is a cooperative effort feasible? Shared planning time? Shared expenses? Joint docent training? Discuss your plans with your colleagues.
- .Is a regional interpretation program a desirable effort?
- .What are the strengths and weaknesses of your present programs? Former programs? Of your staff? Of programs at other sites that you and your staff have observed, what features could be adapted for your use? What has been done by institutions across the country of similar budgets, collections and personnel? The Center for Museum Education can provide some assistance.
- .What is your planning and implementation schedule? Have you built in time to evaluate your efforts, and modify your plans if necessary as a result of those evaluative findings?

CONSIDER THIS...

A Guide to Sharing Information on Museum Education Programs

At the Annual Meeting of the American Association of Museums in Seattle many museum educators asked us "How do we put information into the Center's collections? Do you have a system? What do other people want to know most about my programs?" We at the Center have hesitated to draft a form for gathering information, knowing how busy you are and how long it takes to fill out yet another questionnaire. Yet, these questions, repeated at other meetings and in our mail, indicate that we have come to the point of needing a system. We recognize, because of the kinds of inquiries we receive and the need here at the Center for more depth in our cross-indexing, that we could use more specific and more standardized information on your programs and services. In addition, having a broader range of information about your work allows us to use you and your museum as a resource for more than one type of assistance: if, for instance, you have developed for a new audience an interesting program that required considerable retraining of your staff, you might be a resource for questions about in-service training as well as for questions related to working with the specific audience.

We ask that you consider this questionnaire a pilot project, and let us know if you think any part of it is inadequate, overly difficult, or irrelevant to your work. It is not meant to elicit information that you consider confidential, and we would like to encourage you NOT to answer any questions that you do not have information about, or would not wish to have circulated. Such omissions will, in themselves, help us to revise these guidelines.

Please DO continue to send brochures, self-guides, teacher materials and other documentation, as you have been so generous in doing. We hope that you will have some time to devote to the process of enriching this information through using these guidelines, but we want to assure you that anything you have to share with your colleagues in museum education will be a valuable addition to our collections.

One copy of the guidelines, which we call "Consider this...," follows this introduction. Please photocopy as many copies as you wish, and report, as you find time, on as many programs as you wish to share with the profession.

CONSIDER THIS...

(Be as brief, or as detailed, as you wish. Please don't answer any question you feel is inappropriate. If you like, star (*) any question that you find unclear, or not helpful.)

Name of Institution:
Address of Institution:

Name of Department offering the service or program described below:

Name and title of person supervising this service/program:

Name and title of person filling out this form (if different from above):

Name of the service/program described:

Goal of the service/program:

Brief description of the service/program:

PLANNING THE PROGRAM

Why THIS program?

1. Why was this service/program developed? (Did you have special resources available to your department that prompted the development of such a program... or a part of the collections that you wanted to focus on...or did you identify a special need in your community, etc.?)

2. Is the program based on any other program or model that your institution has done, or that you have seen elsewhere? Please describe this model briefly.

CONSIDER THIS...

PLANNING THE PROGRAM cont.

What was involved in the planning?

3. What resources did you use? List both materials and people who served as resources.

4. How much time did you spend in planning the program?

   Was this time adequate?

5. Please list the significant events of the planning program (those things that you think someone else would need to know to prepare a similar program.)

STRUCTURE

6. Is this a new or pilot program?
   Is this an ongoing program?
   For how long has the program been offered?

7. When and where does the program take place?

8. Is transportation arranged as part of the program?
   If so, between what sites?
   By what agency is the transportation arranged?

9. What agency or agencies are involved in the running of the program?

10. What agency (if not your museum) is the sponsor or umbrella agency of the program?

11. What events or people are crucial to the successful running of the program?

12. What parts of the museum collection do you use for this program?

CONSIDER THIS...

STRUCTURE cont.

13. What teaching methodology do you use? (For example, inquiry, lecture, a combination of techniques, etc.)

14. What materials do you use? (AV, video, self-guides, teacher handbooks, etc.)

Are these materials available from you to other museum educators who might want copies?
Is there a fee for these materials?
Were these materials prepared in the museum, or by an outside agency?

If the latter, what agency?

STAFF

15. Which members of the museum staff are involved in the ongoing activities of the program?

16. Are there people working in the program who are on the staff of other institutions?

If so, what institutions, and what staff positions?

17. Do you use volunteers in the program?
If so, are all the volunteers recruited by the museum?
If recruited by some other agency, please specify.

COSTS

18. If possible, please give the total cost of the program. (If you prefer, give an average cost per week, month, or year. Please indicate time period.)

Does this money come from: (please check one or more)

a. Departmental budget.( )
b. Direct allocation from the institution's budget. ( )
c. Grant. ( ) From what agency?

d. User fees.( ) How much per user? (Or per group?)

e. Other source.( ) Please specify source.

19. How many salaried people on the museum staff are involved in providing this service?

CONSIDER THIS...

COSTS cont.

Approximately how much time do they spend on the program? (Use a weekly, monthly or yearly figure, as you prefer. Please specify time period.)

Is the cost of staff time reflected in the total cost given above?

20. Does the program use outside consultants or contract workers paid by the museum? If so, please list.

Is the cost of outside consultants reflected in the total cost given above?

21. How many volunteers are involved in the program?

How much time does each volunteer give per week? (Or per month?)

22. Was special training needed for this project?
Who provided training?

Who was trained?

How much time was involved in training?

Describe briefly any elements of training that you feel would be important for others to know about.

AUDIENCE

23. Who is the audience for this program? (Adolescents, 6th graders, membership of institution, off-the-street visitors, etc. Please be specific.)

24. What characteristics of this audience does your program appeal to?

25. Is this a new audience for you?
Is this a new service for an existing audience?
Does this program replace, or supplement, other offerings to this audience?

26. How many people is the program intended to serve at one time? (Single visitors, school class of____members, group of____people, etc.)

CONSIDER THIS...

AUDIENCE cont.

27. Are there particular needs of this audience that you feel other museum educators should be aware of? (inability to stand for long periods, inability to see or to read, difficult behavior, etc.)

What kinds of devices or conveniences have you used to meet these audience needs?

EVALUATION

28. Have you done any formal or informal evaluation of the program? Who served as the evaluator?

Briefly describe the evaluation process.

29. What changes have you made in the program as a result of the evaluation?

30. Can you include a copy of the evaluation for the Center's files?

HINDSIGHT

31. If you could do this program all over again, what changes would you make? (Chose any of the following that you wish to answer, and include a brief explanation. You may want to use a separate sheet of paper.)

Would you:

- Use the same basic program for a different audience?
- Use more, less, or different staff members?
- Use more, less, or different outside consultants?
- Use different materials in the program?
- Alter the time/components/events of the training program?
- Alter the time/components/events of the program itself?

Other:

FUTURE

32. Do you expect this program to continue for some time? How long?

33. Do you expect to change elements of the program to insure its continuation? How would you suggest it be changed?

WHAT HAVE WE MISSED?

34. Are there aspects of your program that this outline fails to address? What are they?

SELECTED BIBLIOGRAPHY ON MUSEUM EVALUATION AND RESEARCH
Prepared by C.G. Screven and
The Center for Museum Education
For the AAM Annual Meeting, June 1978

NOTE: One goal of this bibliography was to keep it short. Therefore, it represents only a small part of the growing list of published materials on exhibit effectiveness studies and evaluation methods. Items were selected for their readability, accessibility and likely usefulness as starting points for museum professionals. Selections include measurement and testing, goal-setting, instructional design, formative testing, and post-design and program evaluation. We have tried to include different viewpoints, reviews and source materials, some evaluation studies and some useful "how-to" articles and books. Items are divided into "starter" (for the motivated novice) and "intermediate" levels. Probably items were missed that should have been included. However, the bibliographies of our selections will lead to the necessary "corrective input". The increased pace of work in this field will result in many new articles in the next few years.

A. Starters

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Trake, R.E., (ed.), Evaluating the Arts in Education: A Responsive Approach. Columbus, Ohio: Charles Merrill Co., 1975.

Scriven, Michael, The methodology of evaluation. In AERA Monograph Series on Curriculum Evaluation, No. 1 (Ed. R.E. Stake). Chicago: Rand McNally, 1967.

Worthen, Blaine R. and J.R. Sanders, Educational Evaluation: Theory and Practice. Worthington, Ohio: Charles A. Jones Pub., 1973.

C. Audio-Tapes on Evaluation

The following audio-tapes are published by the American Educational Research Association (AERA), 1126 16th Street, N.W., Washington, D.C. 20036.

A Conceptualization of Evaluation, by Daniel Stuffelbeam. AERA audio-tape Series C.

Basic Techniques for Designing Evaluation Studies, by Peter Airasian (Series C)

Formative Evaluation of Instruction, by Eva L. Baker, AERA, Series C.

-As we collect materials for the files of the Center for Museum Education, and as we queried our colleagues in the preparation of this source-book, it was rewarding to learn of the existence of so many stimulating history-related programs. In this section ten programs are abstracted, a sampling among institutions of varied size, discipline and location.

The Adirondack Museum, Blue Mountain Lake, NY

A small museum in an isolated area has designed a program to foster community support for the museum and provide a convivial atmosphere for learning during the winter. A local history project for schoolchildren grades 5 through high school is also described.

The Children's Museum, Boston, MA

MATCH Kits from this museum are well known to most museum professionals. The evolution of one kit about the Wampanoag Indian people is detailed here. A sketchy description of portable learning centers sponsored by the museum and placed in Boston-area libraries is included.

The Colorado State Historical Society, Denver, CO

Through a series of Grandmother Trunks, schoolchildren in Colorado can learn about four ethnic minorities-- Black, Indian, Hispanic and Oriental-- that played important roles in their state's early history.

Monmouth County Historical Association, Freehold, NJ

Visiting schoolchildren take on the roles of earlier residents of an historic house and explore the house from those vantage points.

National Portrait Gallery, Washington, D.C.

Here described are two in-school and pre-visit programs in which students are forced to make and defend decisions, one as a trial jury for John Brown and the other as an acquisitions panel for the gallery.

Old Sturbridge Village, Sturbridge, MA

The staff of OSV's Teacher Center believes that by teaching one classroom teacher to use the resources of the museum more effectively, the museum staff can reach more students. The Teacher Center offers an organized, well-thoughtout course for teachers.

Philadelphia Museum of Art, Philadelphia, PA

The Curiosity Shop is an in-museum workshop in which students can explore Americana objects in depth and with all their senses in conjunction with a visit to the art museum's galleries. This is an excellent example of an interdisciplinary approach to learning.

Sunrise, Inc., Charleston, WV

This describes the unfolding and growth of one state's efforts to make state history more real to eighth grade students through a program of artifacts in trunks.

The Adirondack Museum
Blue Mountain Lake
New York 12812

This small museum with an education department of one is concerned with work and recreation in the Adirondack Mountains. Because of the severe winters, the museum is closed to the public from January to March. Two years ago, during the closed period of 1976, on alternate Sundays, the public was first invited to participate in Cabin Fever Sundays, an effort on the museum's part to acquaint residents with the museum. Cabin Fever Sundays were presented as a series of extremely informal, very entertaining afternoons with friends. The museum supplied the facility, heat and light, the speaker and a pot of coffee. Some residents attending brought in cookies to share.

Betsy Folwell, Education Coordinator, notes that those programs that provided residents with a mirror to themselves produced the best attendance. Successful programs included films from the museum's archives on diverse topics like early logging in the Adirondacks and a recent film on the Shaker community made by a local resident which highlights nearby Shaker facilities. Folwell brings in some artifacts from the collection to augment the lecture-film presentation. A very simple, inexpensive program, Cabin Fever Sundays seems to have met its goals. Individuals have asked about joining the Adirondack Museum and Folwell feels there is a solid-core of about 40 residents who would now participate in nearly anything sponsored by the Adirondack Museum, regardless of the weather.

In January 1977 the museum sponsored History Hunt, a program designed to help elementary and secondary students develop an interest in local history through their own explorations and to share their discoveries with a larger audience through a traveling exhibit. The History Hunt was initiated by the museum, with the public schools in the Adirondack Park area serving as the vehicle for implementation.

The Hunt raises five questions aimes at piquing the students' interest in earlier residents of the Adirondack area, their lives, their effect on the area. The suggested "History Hunt Questions" that are included at the end of this program description help direct the students in the project to develop a sense of the earlier residents through non-traditional sources, like cemeteries, architecture and interviews with older residents.

The Hunt was in part an attempt to acquaint area schools with the museum. Folwell encourages early involvement with area teachers in planning and implementation of school-related projects. Initially Folwell sent a personal letter explaining the program to about fifteen teachers with whom she was familiar; she asked them how much time each could devote to the program and what focus each would use. Some teachers worked out contract arrangements with individual students, incorporating the projects into the curriculum; others offered extra credit for participation.

The kinds of projects received from participating schoolchildren, grades 5 through high school, were predominately two dimension, charts and reports on buildings and the like. Related photographs were located with the help of the museum staff and then published with the students' reports in local newspapers. In planning a similar project, Folwell suggests that museum staff be prepared to provide the students with a firm idea of just how their work will be used. Where will the traveling exhibit circulate, for instance?

As many of the Hunt activities involved outdoor investigation, the snow and cold of the Adirondacks hampered the students' efforts in the first year. In planning for the second year of History Hunt, Folwell has moved the program's beginning date from January to April. She is also developing two loan kits, hoping to add them to the

second year's effort. Plans are for the kits to include twenty ideas for related projects that will more fully explain the concept of using non-traditional resources to acquire information about the historical fabric of one's locale and methods of presenting that information to others, from grave rubbing techniques to simple instructions for diorama consturction and model-making. There will be added emphasis on the crafts and skills of the area. Folwell will encourage teachers and classes to leave one completed project with the kit to be shared with future users of the kit.

Here follows the questions prepared by the Adirondack Museum for its History Hunt.

Who

Who has lived in your town or village? Can you describe the first families that settled in your area?

1. Visit the nearest cemetery. What can you learn there? How long did most people live? Can you tell how large some families were? How old were most of the women when they died? Can you think of any reasons for that? How old were most of the men? Are any family names more common than others? Do any of the grave stones tell you more about the people? Make a rubbing* from one of the stones. Pick a stone that is interesting for one reason or another, and explain why you chose that particular one.

   *Here is one method for making a rubbing: 1) Clean the stone of dirt and moss with a wire brush and a whisk broom. 2) Put a large piece of drawing or brown craft paper over the surface. Tape it on the sides and top with heavy masking tape. 3) Using a thick, dark crayon, rub slowly and evenly over the surface with even pressure. Don't scribble! 4) When the image has appeared to your satisfaction, remove the paper. You may want to outline the letters when you get back to school.

2. Do you know someone who can give you firsthand information about your area's history? Ask an older person to describe the town he or she grew up in. Ask specific questions that interest you, about school, or work, or recreation, or the weather. Write an essay, make a tape recording, or illustrate the answers. What kind of history has your family kept? Look for old photos, letters, and diaries. What do these mean to your family? How do they communicate the past to you today?

What

What's so special about your town, or even the Adirondacks?

3. Find the oldest building in your town and record its story. Use your imagination to write the building's diary throughout the years. What role did this particular building play in the first years of your area?

   Choose a special building, like the schoolhouse, or a church, or the firehall, and tell its story.

4. Can you find a special event that happened in your village? Write about this event like a newspaper reporter, pretending you are there when it is happening.

Where

Where is your town on the map?

5. Can you describe the location of your school in surveyor's language? Or, can you describe the location of your town center? Find an old deed to learn how property lines were described. Make a map of your town center as it is today, and make another map as you imagine it was 100 years ago.

6. What is surveying? Why is property surveyed? What effect do you think surveying has upon settlement?

   Locate a township corner or another surveyor's mark. Marks may be blazes on a tree, a plate set in a rock, a post with numbers on it or a post with four pits near it. Use a topographical map to help you find a corner. Can you still trace the lines that the surveyor walked?

When

When did your village begin?

7. Use your imagination to help you describe the first ten years of your area's life. Make drawings showing the changes. Make a time line for your town, New York state, and the rest of the country. Do you think your town took part in those events? Why or why not? How did people communicate in those days?

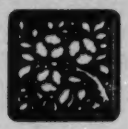
8. Ask your parents and grandparents about the changes in your town. When did these changes occur? Why? What is happening to your area now? Are people moving into town, or are people moving out? Are new buildings being constructed? What changes do you think will happen to your town during your lifetime?

How and Why

How can you communicate your own particular history? Why study Adirondack history at all?

9. How did people earn a living in the early days? How would you describe those kinds of work? How do most people in your town earn a living today? Why? What kinds of things effect work?

10. Has the Adirondack landscape changed at all in the last 100 years? Interview an older person for the answer. In what ways have the forests, mountains, lakes, and animals changed? Why? Why are the Adirondacks special to you?



The Children's Museum
The Jamaicaway
Boston, Massachusetts 02130

In the introduction to its teacher workbook for the MATCH Unit "Indians Who Met the Pilgrims," the museum staff points out that learning takes place when the child is meaningfully engaged with some physical thing--be it a model, an ancient artifact, a pair of chopsticks, a lump of clay, a film, or perhaps another child. This philosophy is well-manifested in the museum's MATCH Units (Materials and Activities for Teachers and Children), materials-oriented social studies kits which can provide from two to six weeks of classroom activities for children, grades K-12.

The MATCH Project was funded from 1964-1968 by the Office of Education; at the close of that grant, the American Science and Engineering Company, in partnership with The Children's Museum, began developing and marketing commercial versions of the kits for sale to school systems and like customers. Within New England, the kits are also available on a short-term loan basis to schools. At present, there are six units available. These include "The City," "Japanese Family," "Paddle-to-the-Sea," "Medieval People" and "Indians Who Met the Pilgrims."

Intended for intermediate grades, this last kit is the evolutionary product of an earlier Matchbox, "The Algonquins," developed in 1964 by a team of two teachers, an anthropologist, an archeologist and two museum staff members. Using primary sources, regional collections and interviews, the team produced a finished kit for circulation describing the Algonquin Indian people living in New England at the time of the Pilgrims. However, between 1964 and 1973, the museum staff examined and reconsidered that unit and determined that, in their own words, the kit was non-Indian. That is, the staff realized that only non-Indian sources had been consulted for information not available from books, that Pilgrim journals were clearly biased on the side of the Pilgrims and that today's Indian people were not considered.

When approached by American Science and Engineering in 1973 to consider national publication of "The Algonquins," The Children's Museum refused, explaining that "...the kit should present an Indian, not a Pilgrim view of history, that Indian people themselves, not 'Indian experts' should be consulted for the information that was not in books, that Indian life should not be presented only in the past, but also as it continues today, and that an Advisory Board, composed of Wampanoag people, should review the kit to make sure it was accurate and representative of Wampanoag people." (From the Teacher Guide, "Indians Who Met the Pilgrims.") AS&E agreed to support the revision. (Similarly the Education Services Division of the Minnesota Historical Society, St. Paul, when planning a History Curriculum Resource Unit on the Ojibwe people, created an Ojibwe Curriculum Committee, representative of Indian scholars, educators and statewide community leaders to assist with selection of materials.)

In the MATCH kit, "When the Indians Met the Pilgrims," each of the seven sections of the kit is introduced by a member of that Wampanoag Advisory Board who assisted in the kit's development. Early into the unit the children are asked to describe their present conceptions of American Indians. As the lessons continue, the children are given an overview of the history, culture and land of the Wampanoag people, reflect on the four seasons in eastern Massachusetts in light of those changes in the Wampanoag, learn of the religious and political life that spans the seasons and finally prepare an exhibit about the Wampanoag people and reconsider their earlier

comments on American Indians. Throughout the unit, each introductory narrative by the Wampanoag Council Member describes life in traditional and modern times.

Materials in the Wampanoag kit include:

- 7 cassette taped narrations with framed photographs of the Wampanoag speaker
- personal statement cards with direct quotes from Wampanoag people
- "Wampanoag Cookery," book of recipes transcribed from direct quotes of present day Wampanoag people
- instruction cards for many of the activities
- objects made by today's Wampanoag people
- reproduction objects and working models
- photographic study prints of objects or places to illustrate items mentioned in the unit
- consummables
- role cards with speeches and background situations for children to role play
- 3 books and Teacher's Guide intended for use primarily by the teacher: Pilgrim journal that recounts Pilgrim abuse of the Indians; reference book of the Wampanoags in the 17th century; and a history of the Wampanoag people by a member of the Advisory Council.

A second and recent program of The Children's Museum involves the use of libraries. Library-goers in several Boston-area communities are now using portable learning centers developed at the museum to learn about the family histories and pastimes of Irish, Puerto Rican, Chinese and Native American people. The learning centers contain exhibits of family photographs, heirlooms, games and crafts; collections of related books and audiovisual media; and on-the-spot activities for children and adults.

In the Resouce Center at The Children's Museum, each major museum exhibit will be backed up by a learning center similar to the two now being tried out. The centers will travel until November to public libraries. The project is funded in part by the National Endowment for the Humanities.

Colorado State Historical Society
1300 Broadway
Denver, Colorado 80203

The Colorado State Historical Society has prepared a set of materials relating to four ethnic minorities of Colorado's early history, Hispano, American Indian, Black and Oriental. These materials form the "Grandmother Trunks," a set of extension materials made available at no charge to classrooms within the state. The only expense to the classroom teacher is the cost of return postage and insurance.

The project is an outgrowth of an original program to promote cultural understanding among upper elementary schoolchildren in the Denver area. Groups of fifth and sixth graders were brought together at the museum from various areas of the city to learn about the four largest minority cultures in the Denver metro area, Hispano, Indian, Black and Oriental. Touchable artifacts, specially related exhibits, music, role-playing and dress-ups were part of that museum experience. The program proved so successful within the Denver schools that the museum was urged to make the program available to a broader audience. Working with seed monies from Title III, in 1969, the Grandmother Trunks project was begun, resulting in five trunks in each of the four cultures. These twenty trunks satisfy only about one-third of the requests for trunks. When Title III money ran out, demand was so great to continue the lessons and the Grandmother Trunk project that the Colorado Historical Society made the trunks a part of its ongoing education program.

From the teachers' materials for the Hispano grandmother's trunk, the education staff indicates that by assembling the grandmothers' trunks they hoped to demonstrate that history can be relayed in a very personal way in terms of one's own family, perhaps sparking a student's interest in his/her own family history. And the staff adds that the trunks convey the idea that while there are certain elements (values, material objects) unique to every culture, there is a great deal of commonality in our solutions to our basic human needs. One reason that the grandmother image was selected was her universality.

To outfit the trunks, the staff of the Society consulted with representatives of the minorities, actual grandmothers in three of the four instances. The objects in the trunks were selected to reflect traditions and values that have been preserved from the heritage of the group. Many of the artifacts are examples of native arts and crafts indigenous to Colorado, products, in some cases, of the grandmother who served as consultant. For instance, the Indian Grandmother's Trunk includes Sioux beadwork, trade goods, foodstuffs and craft materials. Lesson materials are included. The education staff updates materials, replaces used artifacts as they are damaged or lost and adds new activities to lesson plans as needed. Ms. Nancy Markham, Curator, Department of Formal Education, noted that the trunks will soon be serving a population of great-grandchildren and some modifications may be necessary. She emphasized the importance of maintaining the trunks and contents clean and in good order, lest the students mistake a soiled or damaged artifact as typical of the grandmother and her culture.

The trunks are directed at the fifth and sixth grade schoolchildren who study state history at that time, but the trunks are not limited to only those grades. The staff adds that the trunks have been successfully used by classes through high school.

In discussing the trunks project, Markham stresses the importance of the logistics of the loans to the project's success. Requests for Grandmother Trunks are scheduled by mail or phone. The state's catalogue, Colorado: CACHE (Classroom Aids for Colorado History Education), sent to every school in the state, public or private, has

a description of the trunks. Request cards are included with the catalogue. Notice several months in advance of the desired date is required due to demand. A confirmation card is sent to the requestor listing the dates when materials will be mailed from the museum. An inventory sheet and instructions are mailed with the teachers' lesson materials. Each trunk is inventoried and repacked before it leaves the museum. The museum holds $25.00 deductible insurance, and the school is responsible for the appraised value of any artifact exceeding that amount if lost or damaged. The teachers may keep the trunks for three full school days. With mailing time to and from the school plus time for repacking, the staff estimates it takes about two weeks for one trunk to be ready for the road again.

The teachers' materials give a history of the trunk and the basis for its compilation. The materials include a desctiption of the artifacts included and suggested ways to use the trunk in the classroom. The trunks vary slightly in the number and kind of objects assembled.

On the future of the Grandmother Trunks, Markham says:

> Since we cannot begin to send out trunks to all who wish to use them and we do not have funds available for putting together more trunks nor staff to keep them on the road, we try to instruct others to do so. We see the current project as a vehicle for involving the entire community, schools and museum. A long-range goal of our Education Department is to serve as a clearinghouse for Grandmother Trunks put together in various communities around the state. If the encouragement results in trunks representing communities around the state, we would hope that one would find its way to the museum. In this manner, a German from Russia Trunk compiled in Greeley, Colorado, for example, could be exchanged with a school or community group in Trinidad, Colorado, for a Hispano Trunk. It is an exciting possibility.
>
> The artifacts for the trunks have been purchased, collected specifically for the trunks, and drawn from the Society's use collection. Since most communities are unable to draw upon a museum's collections, an 1890 pair of sinew beaded moccasins could be replaced with cut-out soles, tops, sinew and beads for making a moccasin. We have had to do this very thing to increase our number of Indian Grandmother Trunks from three to five a couple of years ago. If the community becomes involved some of the artifacts may be donated on the spot. If clothing, dolls, doll furniture, etc. is included, this can be replicated by volunteer workers in the community. A group of Senior Girl Scouts made sunbonnets, aprons, rag dolls and doll clothing for our Black Grandmother Trunks. We loaned them the real thing and they reproduced them.
>
> It takes a certain amount of courage to tackle such a project (as the existing Grandmother Trunks project) and should never be done without help from the group you are trying to portray.

Monmouth County Historical Association
70 Court Street
Freehold, NY 07728

In 1974, the education staff of the Monmouth County Historical Association was interested in giving its school-age visitors some idea of the lifestyles of their peers and former residents of Monmouth County in the early 1700s. Project designers also hoped that a thoughtful, in-depth program might spark a long-lasting interest in museums for the children.

Working in cooperation with the Junior League of Monmouth County, the Monmouth County Historical Association developed the Jonathan Holmes Day presentation, a 2-hour program for 4th and 5th grade schoolchildren. The Junior League provided volunteer docents and a 3-year grant for operating expenses, including 2/3 of the salary of the Education Director. The size of the League's contribution diminished with each year and at the close of the three years the Monmouth County Historical Association had absorbed the full cost of operation for the Jonathan Holmes Day program.

According to Rosemary E. Troy, then Education Director, "The program takes place in a farmhouse built by a Dutch-English family in about 1720. Upon arrival, the children are greeted and given some background on the house and on the families who lived there. Part of this welcome includes the distribution of name tags that gives each child, for the time he or she is in the house, the name, age and relationship of a person who lived in the house or might be gathered for a family celebration in about 1740. The tags are color coded according to family and when possible the "families" participate in the 2-hour visit together." Working in small groups of between 8 and 10, the children spend about 30 minutes in each of four activity centers: the kitchen,the downstairs rooms, the upstairs room with its spinning and weaving equipment and the cellar with its woodworking tools and examples of wood joinery.

In the downstairs area, using inquiry techniques, the docents ask the students to consider the rooms in terms of their possible uses and of the families who used them. Also, illustrations from contemporary sales catalogues (e.g. Sears) have been clipped and mounted on masonite. These are distributed to the children who are encouraged to compare and contrast the illustration of the contemporary item with an earlier object of similar use found in the rooms. Following participation in each of the activity centers, the full class reconvenes and discusses the visit, sharing experiences. Lastly mix and match games and a word find game is distributed for the children to take with them.

This is the product of the 3-year evolution of the program. Initially there were no name tags, picture cards or a woodworking activity center. One possible modification in the existing program includes the addition of an activity center in the cellar that would emphasize the agriculture of the early 18th century.

In advance of the visit, classroom teachers receive an abbreviated version of the background materials distributed to the docents.

National Portrait Gallery
8th and F Streets, N.W.
Washington, D.C. 20560

The staff of the Education Department of the National Portrait Gallery devotes much of its teaching time to in-school presentations; ideally those presentations are followed with a class visit to the museum. The Education Department will not knowingly make the classroom presentation if a class does not plan on visiting the gallery. One such program reenacted the trial of John Brown and has been made available to Washington, D.C. area junior and senior high schools since 1972. In the course of the trial, the staged questioning of and by NPG staff highlights the moral issues involved and can be used as the basis for classroom discussion in American history, Black studies or related classroom subjects.

Four days a week, a team of six, including staff and paid college students serving as educational aides, visits classrooms and plays the roles of a judge, witnesses and attorneys, making the trial of John Brown and the issues involved very real to the students. Few props are used, although some slides of Harpers Ferry and John Brown can be projected on a screen. The class acts as jury and is invited to question the witnesses and examine documents and artifacts presented in evidence. Since its introduction in 1972, the program has been shortened from 2 hours to about 1 hour, permitting the staff to visit more classes. To shorten time in class, the staff no longer directs the student-jury's deliberation, encouraging the teacher to do so in a separate class session. About 90% of the teachers and classes do hold the deliberation on their own. The teachers are provided with a packet of materials including copies of pertinent documents used in the trial, legal summaries, testimony of the witnesses, a copy of John Brown's speech to the jury, relevant statutes of Virginia law and suggestions on conducting the deliberation.

About one week following the classroom presentation, the classes visit the gallery, being greeted by the same team of staff members who had reenacted trial in class. At the museum, the groups are led through the galleries, spending time with portraits of historically important figures contemporary with John Brown.

Initially at the museum, the class was divided into small groups with one educational aide per group, and asked to assume the role of abolitionists from Boston, freed slaves in Canada or house and field slaves in Virginia in the mid-1850s. A costumed John Brown met with each group, explaining his plan and seeking support. Again the students were encouraged to argue the merits of Brown's stand. This component was used for two years and then eliminated because it took time away from the in-gallery visit.

The educational aides are recruited from undergraduate and graduate students who have an emphasis in American history, a relaxed manner and an ability to play a dramatic role. Some of the students receive credit for their 10 hours per week spent in the classroom. Training and materials include a script, a biography of Brown, readings on the Civil War and rehearsals. An experienced team stages the trial for the new recruits.

A second NPG program presented in-school also forces students to make and defend their decisions."Include Me In," introduced in 1977 and designed for upper elementary school students, features four historic figures illustrated by a set of black and white, 8 X 12 photographs mounted on heavy bainbridge board. The figures were chosen in part because they are famous, but yet not so famous as to eliminate the opportunity for disagreement.

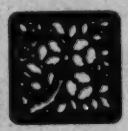
A member of the NPG Education paid or volunteer staff takes the kit to the classroom

and leads the activity which is designed for pre-visit classroom experience. Initially it was assumed that four docents or staff members would be needed to direct "Include Me In," one-fourth of a class discussing each nominee. In the course of testing out the materials, it was discovered that, although not ideal, the program could be presented with as few as one museum person. Under those circumstances, half the class observes the second class in the process of determining the merits of its nominee under the direction of the docent. In the course of a class period, each half has the opportunity to elect or refuse its nominee. Although four figures are available, only three at a time have been tried out in the classroom. As of November 1977, the kit had been tried in only two classrooms.

Photographs include portraits in a variety of media from the NPG collection when possible and other photographs of an historic nature of the subject or activities r related to the subject. The figures were chosen in part because they are famous, but not too famous; an American president, for example, would provide little to debate. "Include Me In" now includes Amelia Earhart, Babe Ruth, John Wilkes Booth and George A. Custer. Accompanying each set of photographs are a one-page biography on the subject and short guidelines for the students' decision-making process. (A sample biography for John Wilkes Booth follows this program description.)

After reading the biography and studying the photographs, students are asked to make a recommendation about whether or not the subject should be added to the collection of the NPG. Students send their recommendations to Marvin Sadik, Director of the National Portrait Gallery.

Conversation about the famous figures reveals a variety of reasons for their places in history, and the fact that history is not just political history, for example. Teachers have indicated that they found "Include Me In" to be a particularly good strategy as a pre-visit classroom experience.



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My Name is JOHN WILKES BOOTH . . .

INCLUDE ME IN !

I shot and killed Abraham Lincoln, America's most loved President. Most people think I was crazy, but I would do it again. Lincoln was watching a play at Ford's Theatre in Washington when I put a bullet in his head.

I was an actor myself. After I shot Lincoln I jumped from his box at the theatre down to the stage and broke my leg. Despite this, I held up a dagger and said, "Sic Semper Tyrannis," which means in Latin, "So shall it always be with tyrants."

I meant by this that Lincoln deserved to die because he had treated the South cruelly and unjustly in the Civil War. I was in favor of slavery and had tried to help the South in the Civil War, but it was no use. I wanted to take revenge on Lincoln, and I did. Although my broken leg slowed me down, I almost escaped. Finally the Army tracked me to a barn on a Virginia farm. They set fire to the barn to make me give up, but I shot myself instead.

Killing Lincoln didn't have the effect I hoped. Most people were sad and angry because they remembered Lincoln as great and kind. The North treated the South more cruelly than it would have if Lincoln had lived. Don't you think there ought to be a place in the National Portrait Gallery for people like me who do terrible things that change history ?

Old Sturbridge Village
Sturbridge, MA 01566

The staff of the Department of Museum Education, Old Sturbridge Village, places considerable emphasis on teacher training. Experience working with teachers at the museum taught the OSV staff that during undergraduate and graduate training, teachers-to-be had little opportunity to develop skills in the use of museum resources and as a result museums became a place for field trips, rarely realizing their full potential for closely linking the field study experience at the museum with the school curriculum.

The classroom teacher is a key element in the educational process and, with training, can become an advocate with the expertise to carry on effective museum-school programs. By teaching one classroom teacher to use the museum more effectively, the staff of the Teacher Center believes it can reach many more students.

Through its Teacher Center, OSV offers a well-structured, year-long training program for teachers from member school districts. With each membership, a school district may enroll one staff member in the year-long training program. A full institutional membership fee costs $1,000.00 per school district per participating teacher. Less two in-service workshops, a second type of membership is available at a cost of $800.00 The Teacher Center involves eight school systems and OSV tries to subsidize memberships for one-half of the school systems. About 30 teachers are enrolled in each year-long program. This current program began in 1971, in cooperation with ten local Massachusetts school districts and with funds from Title III of Elementary and Secondary Education Act.

Training includes learning theory, teaching strategies, evaluation techniques, as well as content seminars which explore comparative analysis of the 19th and 20th century communities and patterns of life. The training program combines aspects of curriculum design and field-based education in developing with teachers a model curriculm for the study of communities. The training program continues throughout the school year with teachers visiting the Village in eight 2-day sessions and also includes:

- observational and demonstration teaching in classroom of participating teacher.
- instructional materials used in the training seminars and a copy of the curriculum model.
- an escorted field study for the students of the participating teacher.
- periodic conferences at OSV for district administrators to inform them of program activities and progress in training.
- six graduate credits or a stipend of $150.00 for teachers.
- a discount of 15% for teachers of educational materials related to their curriculum study.

For visiting teachers, not necessarily enrolled in the training program, there is a Teacher Space in the OSV Museum Education Building, an area set aside for teachers to relax, browse through materials and investigate new and old teaching resources. Teachers are encouraged to bring in student work from classroom activities developed by the teachers and involving a visit to the Village.

Philadelphia Museum of Art
26th and Benjamin Franklin Parkway
Philadelphia, PA

In the Wintersteen Student Center of the Philadelphia Museum of Art, specifically designated for exhibits and activities of the Division of School Programs, the staff of that division has recently installed the "Curiosity Shop," a workshop where students can explore objects in depth, up close and with all their senses. This collection of about 100 objects represents 200 years of American history and is not designed to be toured, but rather to be used as a laboratory where students and teachers can study different categories of objects. The Curiosity Shop is patterned after a limited access collection for adults designed by Joan Lester, Associate Curator, Northeast Native American Collection, The Children's Museum, Boston. According to Patterson Williams, Administrator, School Programs, like The Children's Museum, the Philadelphia Museum of Art Education Staff wanted to "design a way by which the objects could be used, but not used up."

The objects, stored in simple open wall shelving, are divided into five subject categories: American liquid containers, American footwear, American lighting devices, everyday objects made by the Shakers and objects made in the Pennsylvania German style. The first three categories were selected because they can be grouped by their similar function, but different styles; the latter two categories present items that are similar in style, but which are different in function. There are also contemporary objects to be used for comparative activities and various auxiliary materials, like labels, photographs and raw materials. Folding stools and a large worktable with a felt cover are provided for each of the five subject areas.

Each object is tagged or mounted and assigned the imprint of an ink stamp hand in stop light colors, red, yellow or green. A readily visible legend informs children that a red hand means "Do Not Touch," a yellow hand means "Touch With Extreme Care" and a green hand indicates "Touch With Care."

The museum teachers are preparing several kinds of learning activities to help students study each of the areas of the workshop. These activities may include drawing objects; making adjective lists describing objects; reading information about an object; examining pictures of objects in use; comparing objects and making generalizations about groups of objects. In addition there will be activities to help students to explore the "meaning" of objects, the ways that objects reflect the culture that produced them, the "values" expressed by objects from another time and place.

"Our basic method will be to study (look, touch and record) the physical characteristics of an object or group of objects; to learn information about the maker of the object, the methods of making and the use of the object; and to draw conclusions about the culture that that produced the object based on the characteristics observed and the information learned. This is a standard method that archeologists and historians use for dealing with primary source artifacts and documents. We (PMA) hope to design appropriate learning activities so that elementary and secondary level students can learn about these methods as well as the American history content." (Excerpt from information sheet for teachers.)

Within the Curiosity Shop, Williams' teaching area is Lighting Devices. Each student selects one lighting device and Williams directs the students to the worktables, unbeknownst to the students, grouping them by related features of their lighting devices as she does so. For instance, all students who selected candles are placed at the first table, perhaps next to the table of students who selected animal fat lighting devices; already two kinds of ordering have been created for later discussion. Using data retrieval sheets, each student examines his object; later, sheets and objects are exchanged and the information shared with classmates. And the museum teacher works individually with students, supplying additional information and direction. To close out the experience in the Curiosity Shop, and just before the gallery visit, Williams reconvenes the students and directs an activity. This could be a discussion of the need for light, the fear some people have of the darkness, or creation of a time line with the lighting devices. The time in the Curiosity Shop creates a natural focus for the visit to the galleries.

On the future of the workshop, Williams writes:

> We plan to have the Curiosity Shop open for 18 months at least (February 1978 to June 1979). This long period of time will be necessary in order to accomplish the following goals:
>
> 1st to develop teaching methods (a set of specific learning tasks to be performed by the students geared to different grade levels) so that the classroom teacher can, with parental help and minimum museum staff supervision, use the Curiosity Shop without the help of a museum teacher. In order to accomplish this goal we need to 1) experiment with learning tasks (6 months); 2) do inservice training of teachers who will use the Curiosity Shop and develop preparatory materials to be sent to the teacher
>
> 2nd to develop methods of dealing with "hard information" about museum objects, to make information available and accessible to students at various grade levels. Once developed, these methods could be used in teaching in other areas of the museum. At present we are considering such things as: portable document files containing photographs of the objects in use and other primary source documents like advertisements and handbills; portable charts that place objects in style order, or in other categories; schematic drawings designed to help students to note style and other characteristics of individual objects
>
> 3rd to develop a permanent workshop resource for students and teachers. This could be a set of travelling kits made up from the objects now in the Curiosity Shop or the permanent installation of part or all of the present workshop in a classroom in the Museum. Other possibilities will also be explored.

Williams' enthusiasm for the Curiosity Shop and its myriad learning possibilities is contagious and understandable. For instance, in addition to the development of document files on each object, Williams foresees illustrated booklets on each object filled with information gleaned by students in their own analyses of the objects. A more sophisticated version of this booklet is that the classroom teacher could teach his or her class in the galleries. This would provide the museum teachers more time for other programs. It is William's hope that eventually all possible information for a given object would be available to every visitor. All information found in a scholarly category or in a curator's files would be made accessible to the general public, but presented in a form more easily digestible by that public.

For the first 6 to 8 months of the exhibit, the Curiosity Shop will be available by appointment only to school groups, grades 3 to 6. Now it is used as a pre-gallery experience, half of a 2 hour visit. Next year junior and senior high school students will be included. Later it will be available still by appointment, but with specific teaching tasks and printed materials, not necessarily with a museum teacher. Eventually Williams sees the Curiosity Shop being used by adults as well.

Evaluation of the Curiosity Shop will be delayed until the final six months of the exhibit. Williams points out that the evaluation will determine the effectiveness of the Curiostiy Shop techniques, how much the visitors have learned, and that the process will evaluate the staff's teaching methods and strategies.

Working within a budget of $4500, the education staff spent $3000 on objects for the workshop, keeping the balance in reserve for any changes that might be needed. The staff is hopeful of additional funds of about $4000 next year to cover expenses like printing of teacher and user materials. Some objects were selected from the museum's storage areas. In approaching the curatorial staff for objects to include, the education staff found the curators very responsive to the project. Although their motives are not suspect, one possible theory for the responsiveness of the curators is that the curators do not hold artifacts in the same esteem they reserve for fine art and may have seen as inappropriate for an art museum those objects requested by the museum teachers of the Division of School Programs. For whatever reasons, the Curiosity Shop project received intramuseum support and the education staff feted the balance of the Philadelphia Museum of Art staff at an in-house opening.

In August 1978, Patterson Williams added this update of the Curiosity Shop:

> During the summer months of 1978, the Curiosity Shop was opened on Tuesdays and Thursdays for family groups, especially for families with children ages 8 to 12. The furniture was moved around so that very different kinds activities could occur each day.
>
> On Tuesdays we arranged a "library of American antiques," focusing on lighting, drinking vessels and shoes. Objects could be removed from the shelves for close examination, other objects were scattered over tables each with information (booklets, labels) attached for visitors to peruse. Perhaps the most successful observation activities were stimulated by "detail detective sheets" and "Can You Compare?" sheets. In the former, six details are presented and the visitor must figure out which object has which detail. In the latter instance, visitors are asked specific questions like "which is wider, longer, etc.?" That is, we pose questions that can be answered only by examining two objects like two railroad lanterns.
>
> On Thursdays, Pennsylvania German and Shaker objects were featured with several "make it" activities. Visitors were invited to make a Shaker spirit drawing or a Pennsylvania German family tree or a sampler.
>
> On both days, families could stay for five minutes or for two or three hours. This use of space was based in large part on what we had seen done at "Zoo Lab" at the National Zoo, a participatory learning center for families.

Sunrise Foundation, Inc.
The Children's Museum and Planetarium
Charleston, West Virginia

About six years ago, the staff of the Children's Museum and Planetarium was approached by the West Virginia Department of Education and was asked to develop a program to enrich the prescribed eighth grade curriculum, a year devoted to state history. As a result, with an initial budget of just under $30,000, the staff at the museum developed the West Virginia Heritage Trunk project, a set of trunks packed with genuine artifacts and some reproductions and curriculum materials chronicling West Virginia's first decade as a state, 1863-1873. The trunks are lent to classrooms across the state for periods of two weeks. Initially funding was available for only eleven trunks, and those proved insufficient to satisfy the requests from schools across the state.

According to Mrs. Dolly Sherwood, originator of the project, "We made every effort to include those things used in daily life, like clothing, toys and books, as well as documents like family letters that tell of hardships and death, deeds and land grants, bills of lading and a circuit-riding minister's license of renewal. Other objects include a mountain dulcimer, a quilting kit, a sampler, spectacles, homemade soap and some minie balls.of the Civil War period."

Audio-visual aids are also included with each trunk: 2 filmstrips, one documenting the Heritage Trunk Project and another showing a mountain artisan cooperative and the quilting procedure. Originally the trunk included a tape on folk language and lore with hand puppets to dramatize the taped materials. The revised trunk has substituted this with a suggested puppet script on mountain remedies and a tape of mountain music.

For ease of shipping and to further emphasize realism, these objects and audio-visual aids are packed in camelback trunks large enough to hold the dulcimer. The trunks came from a variety of sources, many from individuals, and were then restored by the state's Department of Culture and History.

To fund the initial project, the museum received monies from the West Virginia Arts and Humanities Council, with matching funds and services from other agencies, including the Department of Education which circulated the exhibits to schools throughout the state.

A very important component of the trunk contents is the set of role-playing cards. "Role-playing is at the heart of the project. A trunk traveling as an exhibit would be interesting enough, but it might serve only as a 'show and tell' without something to glue it together," adds Mrs. Sherwood. As a result of reading and interviewing older West Virginians, Mrs. Sherwood developed 36 characters, each based on a real person and grouped with other characters into six family units. A printed teacher's guide suggests a wide variety of related activities, some, like spelling bees, quilting parties or sing-a-longs, are intended to be undertaken within the framework of the role-playing families, or course using the clothing and artifacts within the trunk. Upon request, teachers workshops can be arranged.

Evaluation of the trunk project was limited to asking teachers to complete a scale of ratings of items and respond to questions in an essay; this information was supplemented with enthusiastic letters from some students who had used the trunks.

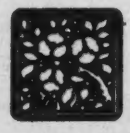
In 1978, the Heritage Trunk project was taken over and extended by the State's Department of Culture and History. The state will provide each county with at least one trunk (there are 55 counties and 75 trunks); each county will appoint a trunk coordinator, possibly a classroom teacher. Each county coordinator is responsible for the upkeep of the trunk and the mechanics of the loan within his/her county. The

state will provide the counties with a list of sources for replacement of artifacts and a list of related resources. Individual counties can seek state funding for ancillary services to emphasize a particular aspect of a trunk. Perhaps a county has a special interest in spinning and weaving; the county could seek funding to provide a spinner or weaver-in-residence to augment the trunk's attention to that craft. Certainly county historical societies and local historic houses could be called upon to enlarge on a variety of aspects of the trunk.

In the course of reorganization, the contents were reappraised and some alterations were made. More clothing was made available and in greater variety. The staff consulted with a costumer with the National Park Service at Harpers Ferry, West Virginia for authenticity.

Through several factors, namely the increase in the number of trunks available, the fact that counties are responsible for the care, maintenance and mechanics of the loans, and the refinement of some of the contents, Sherwood and the staff at Sunrise, Inc. are enthusiastic about the future of the West Virginia Heritage Trunk Project.

A second like-minded project employing footlockers pre-dates the Heritage Trunk Project by about nine years. Detailing contemporary life in ten countries, these footlockers are loaned to area schools for in-class use in conjunction with classroom curriculum. Recent magazines and newspapers, clothing, coins, sample crafts, lists of native foods-- these are typical of the kinds of items found in the international footlockers. Friends of Sunrise have donated objects to be added to the lockers and there is little expense to maintaining the project. Written materials are not provided with the kits although some countries have accompanying cassette tapes. The bulk of the use of the lockers is by elementary-age students. The schools have total responsibility for pick up and delivery of the lockers.



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-The sample materials that follow are culled from the files of the Center for Museum Education and are shared with our sourcebook users with the permission of the individual authors. These varieties of approaches are intended to serve as springboards to you as you develop your own programs and materials. We encourage you to make additions to this section as you locate other idea materials that interest you.

Anacostia Neighborhood Museum, Washington, D.C.
From a very attractive neighborhood walking tour for children, we have selected two entries-- suggestions for teachers on using the book and one of the stops on the walking tour.

Baltimore Museum of Art, Baltimore, MD
The education department of this art museum prepared a handsome and well-thoughtout set of pre-visit materials to accompany a Bicentennial exhibition of an historic figure in Maryland.

Colonial Williamsburg, Williamsburg, VA
This popular 18th-century site has a sizeable and sophisticated education department. The one-page excerpts from the teachers' handbook provides a good indication of the careful organization that has necessarily evolved as visits have increased.

CEMREL-Missouri Historical Society Cooperative Education Project, St. Louis, MO
An historical society, an educational research organization, a library, a professional club and five schools are working together to develop a five lesson unit on 19th-century St. Louis. Attention to testing and revision of materials are stressed.

Eastern Washington State Historical Society, Spokane, WA
Through the generosity of this historical society, we are able to enclose actual copies of its Object Analysis Game 2, a small newspaper produced to accompany an exhibit of early American household objects that had fallen into disuse. Possible identifications appear below the pictures and the remaining pages of the newspaper are filled with articles and advertisements that supply information needed to identify the objects.

National Council for the Social Studies, Washington, D.C.
This "Primer of Community Resources" is a brief, but useful guide to some sources for the study of local communities. It just appeared in Social Education (November/December 1975), the journal of the National Council for Social Studies. This particular issue is filled with other clues to the teaching of history.

Old Economy, Ambridge, PA
This restored Harmonist village first developed a one day live-in program for fifth graders. Later teacher in-service was supplemented with a teacher live-in program. Excerpts from its booklet about these programs is presented here.

Old Sturbridge Village, Sturbridge, MA
From this well-respected education department comes a short guide to some of the concepts, resources, teaching strategies and learning objectives that can organize a visit to an historic house. Also from OSV are included blurbs on the site's school visit program plus two examples of materials for a school's field study visit that focused on the themes of work in the 19th century.

Western Reserve Historical Society, Cleveland, OH
This museum has prepared a guidebook for adults who visit with children. It includes games, activities, looking strategies, related readings and quotations from manuscripts which are on file with the museum's library. The guidebook's entire thoughtful introduction is included here.

Used with permission of the Anacostia Neighborhood Museum, Washington, D.C.

A WALK THROUGH 'OLD' ANACOSTIA

HOW CAN THIS BOOK BE USED?

This book works best, of course, for groups in or near the "old" Anacostia area. Groups from outside of the neighborhood should arrange transportation in advance so that students may either walk or ride through the neighborhood. You may also wish to plan ahead for tours of the Frederick Douglass home or the Anacostia Neighborhood Museum if you are coming by chartered bus.

Find out what your students know about this neighborhood. Now is also a good time to begin discussions about black history using appropriate vocabulary from the word list included in this book.

Use an opaque projector or color slides of the sites (available through the education office) to introduce students to or to emphasize already-familiar landmarks of the "tour."

Let the children read and discuss the book. Teachers will be able to add to the information contained in the body of the book by referring to the supplementary material provided for them.

Take the tour! If you live nearby, the tour may be extended over a period of time, interspersing appropriate activities with short walking trips. Otherwise, activities may be used following the tour.

In any event, the preceding is but a guide to be used, bent, and molded until it meets the particularly special needs of your particularly special children.

YOU CAN HELP US!

After you have used the book, and before you return it either to the museum or to your school library, take pencil and paper in hand. Let us know whether the book was successful in meeting its objectives. Let us know how you used the book. Tell us which activities worked best for your students. Tell us, also, of additional activities you developed for your particular students.

Again, this is a "we" rather than an "I" book. Your contribution, no matter how small, will assist other teachers as they attempt to make our neighborhood history come alive for their students.

ZORA MARTIN FELTON

September, 1975

Howard Road (CORNER OF HOWARD ROAD AND KING AVENUE)

In this country a long time ago, the people who lived in the North fought with the people who lived in the South. The people who lived in the North won the fight. They then said that the black people who were slaves would now be free.

At the time, many of the black people had no place to live and no food to eat. President Lincoln set up the Freedmen's Bureau and asked General Oliver O. Howard to be in charge of it to help the black people.

Howard Road is named after General Howard. Howard University is also named after him. 35

Used with permission of The Baltimore Museum of Art, Baltimore, MD

THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART

September 1975

Dear Fellow Educator:

This fall, The Baltimore Museum of Art is celebrating the Bicentennial with an exhibition entitled "Anywhere So Long As There Be Freedom": Charles Carroll of Carrollton, His Family and His Maryland. The exhibition brings together for the first time portraits, furniture, silver and memorabilia relating to the life and family of Charles Carroll of Carrollton, Maryland signer of the Declaration of Independence. Maps, views and documents illuminating Charles Carroll's role in the Revolution, as well as Maryland history from the early 18th to the mid-19th century will be highlighted. Because of the unique educational experience offered to every Maryland citizen by this exhibition, we know that you and your students will want to plan a visit to the Museum between September 30 and November 30.

In order to whet your appetite and prepare you and your students for what you will see, we are providing this packet of materials. They will suggest to you ways in which you can use not only this exhibition, but also the Museum's permanent collection, as educational tools in all of your curriculum planning.

In the packet you will find background information and related activities. Since your teaching approach with your students is very personal, we have chosen not to use an expanded lesson plan format. Nor have the activities been created for any particular age, grade or ability level. However, included are some suggestions for all levels. Please use those activities which are appropriate to your group; perhaps those which are not will spark your imagination and prove to be adaptable in some way.

The preparation of these materials has enriched our own knowledge of Maryland history and has enhanced our awareness of portraiture as a key in understanding the past. Hopefully, once you have used these materials and seen the exhibition, your excitement will be as great as ours. This is a great opportunity to show how art can teach young people about their nation's history.

We are especially grateful to the Baltimore City Bicentennial Committee and the Howard County Bicentennial Commission for their generous support in this project. Without them, it would not be a reality.

We hope to see you here sometime between September 30 and November 30. Call us at 396-6322 to schedule a tour.

Sincerely,

Frank DeCato — Rose Mary Glennon — Chris Leahy

Frank DeCato — Rose Mary Glennon — Chris Leahy

EVENT: CHARLES CARROLL OF CARROLLTON'S BUSINESS INVOLVEMENTS 1800-1832

Charles Carroll of Carrollton was basically conservative in his political and economic decisions. Because he was a shrewd businessman, he speculated only in ventures which would not jeopardize either personal or national security. Even the signing of the Declaration of Independence had been a calculated gamble politically and economically.

Fifty years after the signing, national leaders turned their attention to the expanding frontiers. The aging Charles Carroll encouraged unification with western territories by supporting the Chesapeake & Ohio Canal project and the Baltimore & Ohio Railroad. Although the Canal proved to be prohibitively expensive and was never completed, the idea of joining East and West to stimulate commerce and communication eventually brought about the Baltimore & Ohio system.

Charles Carroll's ability to recognize stable investments during the period from 1800-1832 remained as sharp as ever and he secured the family's financial status by investing heavily in national and local enterprises, such as the Bank of the United States and the Baltimore Water Company. Consequently his legacy is the result of a careful balance between an acute business sense and his appreciation of the duties of a citizen.

Suggested Activities:

1. Discuss the statement "What's good for big business is good for the country." In what ways is it true? In what ways not? How did Charles Carroll's development of his personal wealth benefit the country as a whole?

2. Before coming to the exhibition, study the economic growth of Baltimore and Annapolis, 1765-1832. In the exhibition relate your findings to views and maps of the Baltimore & Ohio Railroad, Chesapeake & Ohio Canal, and an engraving of the Bank of North America (most illustrated in catalogue).

3. In the exhibition two important maps--the Speed map of 1676, and the Baltimore & Ohio/Chesapeake & Ohio map of 1831--give insight into the development of Maryland over that century. Charles Carroll the Settler would have known the new land he was coming to only through the Speed map. The Baltimore & Ohio/Chesapeake & Ohio map is dated the year before Charles Carroll of Carrollton's death. Note the development between the settler's arrival and his grandson's death (both maps illustrated in catalogue).

Used with permission of The Baltimore Museum of Art, Baltimore, MD

"Anywhere So Long As There Be Freedom"

TEACHER NOTES

CONCEPT: FACIAL EXPRESSION AND POSE

Since the face is the most basic element of any portrait, careful analysis of eyes, expression of the mouth, sharpness or softness of features, and tilt of the head can reveal a great deal about the sitter's personality. Pose, hands, and feet can also suggest the subject's physical stature and temperament. In the exhibition, you will see many portraits in which the face is the only element. Sometimes the artist gives the essential visual clues to the sitter's character and personality. At other times he concentrates only upon surface appearance.

Suggested Activities:

1. Pass out to the group descriptive words such as "thoughtful," "confident," "charming," "dignified," or "uptight" and ask the students to communicate the word by means of facial expression and pose.

2. Make a collage of faces portraying a particular emotion or of figures in a particular pose.

3. In the exhibition, compare the photograph of the plaster-cast life mask by John H. I. Browere with other portraits, especially portraits by Thomas Sully (catalogue nos. 31, 32, 33, 34, 35), William Hubard (no. 41), and Chester Harding (no. 39), all painted about the same time. What do these portraits tell you about Charles Carroll of Carrollton?

4. In the exhibition, compare Charles Carroll in the early portrait by Sir Joshua Reynolds (no. 16) with the late portrait by William Hubard (no. 41). How has Carroll changed between youth and old age?

5. Thomas Sully, in his Hints to Young Painters (1873), wrote:

> "...Stuart recommended to the painter to draw that side of the face at which the nose presents its handsomest outline. I myself have heard Stuart say that he considered the nose the most important feature in giving likeness to a portrait...my experience does not prove it to be so. I believe the mouth to be the most important feature in forming the resemblance."

In the exhibition, find portraits by Gilbert Stuart (no. 51) and Thomas Sully (nos. 31-35, 37). Discuss them in terms of the above quote.

50

DISCUSSION TOPICS

1. Explore the role of the painter vs. the photographer in executing a portrait: the choices each can make, the problems each must confront, and the end results.

2. What types of art other than portraits can you find in the exhibition?

3. See if you can locate in the exhibition an example of each of the following types of portraits:

group portrait

character study

miniature

silhouette

portrait d'apparat (a portrait which concentrates on pictorial symbolism)

conversation piece (an 18th century English term for a family portrait shown in their home or garden at their favorite pastimes)

Also portraits done in the following media:

lithograph	sculpture	watercolor
engraving	oil paint	gouache

FINAL PROJECTS

1. Draw or paint your own version of the signing of the Declaration of Independence.

2. Draw or paint a portrait of Charles Carroll of Carrollton.

3. Compose a portrait or a self-portrait of a family member, friend, or celebrity. Choose appropriate "props," background, setting, style and/or media in order to express important aspects of the sitter's personality.

4. Give half of the class the quotation below on Charles Carroll of Carrollton. Ask them to do a collective portrait of Charles Carroll based on this description.

> ...His hair was scant and white and silky, and his eyes especially were suggestive of great age...His dress was the knee breeches of the old school, when I first recollect him, his waistcoat as long as we see in the oldtime pictures, and I never saw him except in a loose roque-laure, something between a dressing gown and a frock coat...
>
> -John H. B. Latrobe

IN-DEPTH STUDY PACKAGES
Department of Educational Programs
The Colonial Williamsburg Foundation
Williamsburg, Virginia 23185

Used with the permission of the Department of Educational Programs, Colonial Williamsburg Foundation.

"Colonial Williamsburg's Department of Educational Programs has developed three study packages [primary, upper elementary, high school] for classroom inquiry about life in 18th century Williamsburg. Although each package is designed for on-site investigative work to culminate in-class study, a visit to Williamsburg is not necessary to benefit from the program. Each package has a suggested sequence for classroom activities, primary and secondary source material, and audio-visual resources. The classroom teacher may telescope certain activities and reduce others according to specific objectives....

On-site work at Colonial Williamsburg involves experiments which support classroom preparation. These experiments permit individual investigation of particular sites and of the community in general. In many cases, the students will be given 'data retrieval' sheets to explore particular evidence and to bring their findings to a group summary session. These experiments can also be focal points for follow-up discussion in the classroom."

The In-Depth Study Package for primary level students, grades 2 through 5, involves an 8-week program focusing on "A Study of Community," family life, institutions, community services, leisure time and change. Two half-days or one full day is suggested for the on-site component. For students grades 5 through 10, Colonial Williamsburg offers an in-depth package entitled "How We Study History." On-site activities center on two themes--investigation of an 18th-century home and an overview study of the community through signs and symbols.

Here follows the Colonial Williamsburg outline for its in-depth package for high school students:

"HIGH SCHOOL LEVEL: A STUDY OF AN 18th CENTURY COMMUNITY

A three-unit program lasting 1-2 weeks which emphasizes critical thinking skills for 11th and 12th year students.

1. Recognition of a problem
2. Hypothesis formulation
3. Data Retrieval
4. Analysis and interpretation
5. Evaluation
6. Formulation of conclusions

Students are encouraged to understand the relationship between the historian, archaeologist, architect, curator and archivist. Students should be more acute in their observation and more analytical in their acceptance of information.

Unit I Town Planning in the 18th Century

Unit II Primary Sources on Education, Furnishings, Religion, and Social Life

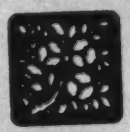
Unit III Annotated slides of Williamsburg interiors to examine values, ideals, and attitudes.

On-Site Activities

One full day or two half-days.

Experiments which support classroom preparation, with emphasis on individual investigation."

Each of these study units includes a teacher's guide, printed source material that may be reproduced for classroom use and audio-visual material provided on loan at no charge. Theme Studies Resource Packages have also been developed for "Women in Colonial Virginia," "Domestic Life: Food, Cooking, Clothing," "Colonial Trades and Tradesmen," "Music in the Eighteenth Century," Technological Development in the 18th Century " and "Raw Materials, Transportation, Commerce."



COOPERATIVE EDUCATION PROJECT
CEMREL-Missouri Historical Society
St. Louis, MO

In 1975, CEMREL (Central Midwestern Regional Educational Laboratory) brought together representatives from several local cultural institutions and school districts to discuss the feasibility of cooperatively learning how to make use of local educational resources for children in classroom situations.

A consortium was formed that included the Missouri Historical Society, the Public Library and Engineers' Club of St. Louis, CEMREL and 5 public schools. A decision was made to seek funding to develop a project that would help educators to teach fundamental concepts about the study of history and the importance of cultural and historical institutions to elementary schoolchildren. In 1976, CEMREL, Inc. was awarded a two-year grant by the National Endowment for the Humanities to conduct the Cooperative Education Project. CEMREL would serve as the coordinator, the broker, the developer, evaluator and disseminator of information on the project. CEMREL and the Missouri Historical Society were joint leaders for all training workshops.

An abstract of the Project's unit,"Pursuing the Past: 1883-1887, The St. Louis of James B. Eads," is included at the end of this short description. (Eads was responsible for construction of the first bridge across the Mississippi River at St. Louis.)

The spirit of cooperation and the considered manner in which the unit was developed can be instructive to others. In the first four months, goals, objectives and instructional methods were discussed, research was begun on America in Eads' lifetime and resources of St. Louis were identified. Elementary schoolchildren were interviewed to ascertain what they already knew about Eads and 19th-century St. Louis with interviews taking place both at the historical society and at the site of Eads' bridge. After a draft teacher's guide, artifacts and source materials were assembled, five teacher-advisors were asked to review the materials. Their recommendations were then inforporated into the unit.

In the next seven months, test classes were observed using the prototype unit, additional teacher revisions were invited and the revised unit was pilot-tested in five classrooms with students of diverse backgrounds. Pre and post tests were administered as well. At the close of this period, teachers using the unit were queried in person and by questionnaire.

Activities of the second year focused on the dissemination of materials and teacher training, and involved 26 teachers and 870 students. As a result of the very favorable reception by teachers, students, parents and professional colleagues, six cultural institutions and groups from the St. Louis area have expressed an interest in using the Eads' materials as a model for their own units. CEMREL staff is available to serve as advisory personnel.

This is a significant outgrowth of the work of the Cooperative Education Project. For, although the consortium members were immediately and vitally interested in developing a useful model of history-related curriculum materials for classroom use, the prime concern was to establish lines of communication and create a working relationship between and among the cultural institutions and schools participating in the project.

Developed by CEMREL, Inc. in cooperation with the Missouri Historical Society and assisted by the St. Louis Public Library and the Engineers' Club of St. Louis under a grant from the National Endowment for the Humanities.

Pursuing the Past: 1833-1887
The St. Louis of James B. Eads

This unit, Pursuing The Past: 1833-1887, The St. Louis of James B. Eads, has as its focus the St. Louis community, its history, and its resources, particularly the life of James B. Eads and the building of the Eads Bridge. National events of the period, such as the settling of the West, the Gold Rush of 1849, and the Mexican and Civil Wars, are presented in the context of their effects upon St. Louis and the lives of individuals living in the city then.

The materials for the unit are designed to involve students in the methods of historical inquiry and the period of history bounded by Eads' lifetime. They consist of a trunk of artifacts from the time of Eads chosen from the collection of the Missouri Historical Society, a student text, The Historian as Detective, a filmstrip/cassette tape presentation titled "The Connection: A History of a Man and His Bridge," and a Mini-Archives containing copies of original source materials--photographs, drawings, newspaper articles, letters, etc.--which the students will use to reconstruct Eads' St. Louis and the important events in his life.

These materials are grouped into five lessons. In Lesson One, students become actively engaged in the role of historian/detective as they examine a trunk of artifacts from the period chosen from the collection of the Missouri Historical Society. In trying to identify what some of these artifacts are and how they were used, the students play an inquiry game which helps them refine their questioning techniques and skills in framing hypotheses based on careful examination of available evidence.

Lesson Two is organized around the theme of the historian as detective. Through reading and discussing the student text and working with auxilliary activities, students are introduced to the techniques of investigation and the sources used by the historian. They begin to perceive historical evidence as the "clues" to understanding a "mystery": how the present, as we perceive it, came to be. They then practice the techniques they have read about by reconstructing the first year of their lives. This activity reinforces the importance of using many different sources and systematic methods of doing historical research.

Lesson Three consists of a filmstrip/cassette tape presentation which focuses on Eads' life and his great accomplishment in building the first railroad bridge across the Mississippi River at St. Louis. Using Eads' life and his building of the bridge as a focus, "The Connection: A History of a Man and His Bridge" introduces several important concepts: that events are connected within a period of time and continue in their influence; and that individuals can take action to effect changes in their own lifetime and thereafter.

In Lesson Four, the students use the Mini-Archives and other resources to research Eads' life and the period in which he lived. They record their interpretations of the period by producing an arts festival honoring Eads and the building of the bridge. They create poems, a mural of the St. Louis riverfront at the time of the opening of the bridge, and a dramatization of the opening celebration and those episodes in Ead's life which the students feel led to his great achievement. The purpose of these creative activities is to provide an open-ended framework for the students to create their own historical synthesis and interpretation of this period of history. The arts festival will represent a composite of the research and inquiry of the class, and, at the same time, reflect the specific interests of each member of the class.

Lesson Five provides students with an opportunity to create a trunk of artifacts which would tell future historians about life in the United States in the 1970s. In the process of choosing and justifying the articles to be included, the students will have to reconsider in a new context the criteria for historical significance and the comparative value of various artifacts as indices of how life was lived in a particular time.

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A Primer of Community Resources

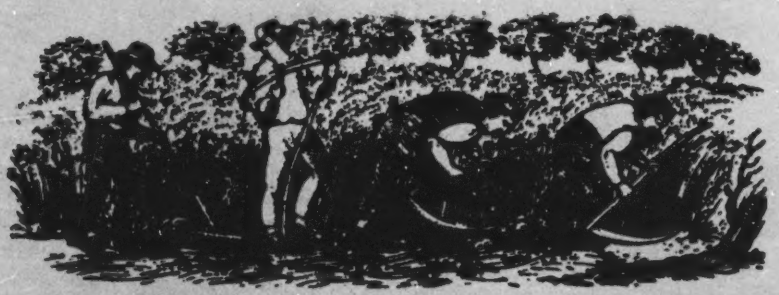
by Joan Seidl

Teaching about the American past is an important but tough task. Students are concerned with their own immediate lives and futures and often find what happened in "America" a very long time ago both intellectually and emotionally remote. Studying local communities focuses the attention of students on how social issues and historical change have shaped their own lives, and uses the knowledge they already have about contemporary family life, architecture and street patterns, and community institutions. The smaller and more comprehensible scale of local studies invites students to move to conceptual understandings through the rich detail and human experience that characterize everyday life in any community at any time. Evidence about individual lives and community life that is local and particular, put together with learning objectives, powerful questions and appropriate teaching strategies, can engage students in looking at important social issues.

But getting the evidence and resources for local studies can be a difficult chore for teachers who seldom have long periods of time for research but do not want to simply walk into the local historical society and ask "What do you have?" The following is a short and by no means complete guide to some sources for the study of local communities in the past and the likely locations of these sources. Sometimes local resources are scarce or inaccessible, so this guide includes some general sources which can be put together with local information to help explore the past. Just as American communities are diverse and eccentric, so too are their sources. You may find old district school records in the historical society or you may find them in the attic of a person who once taught in the one-room district school. And then you've located two resources.

(continued)

Joan Seidl is Master Teacher for Museum Teaching in the Museum Education Department at Old Sturbridge Village.



From Aaron Maynard's *Farmer's Almanac*, 1851. Photo by Donald F. Eaton.

Advice Books

In the early nineteenth century, many Americans began to study manuals which advised housewives how to cook and organize their week's cleaning, mothers how to raise their children, sons how to select wives, and the new professionals, such as clergymen, how to refrain from offending those they served. These books, which were available even in villages, provide a solid glimpse into the daily habits, values and aspirations of America's new reading "middle class." William Alcott's books and those of Catharine Beecher are particularly helpful for considering changes in family life in the mid-nineteenth century. You may find advice books in local or state public libraries or historical societies or in a college library. Some are also available in reprints such as Lydia Maria Child's *The American Frugal Housewife* (Ohio State University Libraries, 1971), or Alcott's *The Young Wife* or *The Young Husband* (Arno Press, 1972).

Births, Deaths and Marriages

Taking the point of view of local individuals who lived in the past can help students focus on historical change in their community. Information on the births, marriages, deaths and family sizes of individuals can set a context for considering how those people might have reacted to the Civil War or to a new turnpike through their town. National and state censuses, particularly those after 1850, give information on who lived in a household at a given point in time. Family genealogies in town histories, town directories, and published volumes of vital records can supplement census information to show changes over time. If few published records exist, church records, gravestones, tax lists, and "family trees" kept by townspeople can often fill in the picture. State census manuscripts are usually in the state archives; published records are generally in the local or state historical society or library.

A Primer of Community Resources

Continued from page 479

Gazetteers and Travelers' Accounts

Nineteenth-century Americans, eager to learn about the thousands of communities which made up the new nation, might consult a gazetteer or read a traveler's account. Gazetteers summarized the important facts about each town and city in a particular state and can still be useful introductions to a community's past. Occasionally, as in the case of John Warner Barber's *Historical Collections* for several states, such publications provided pictorial views of community centers. Both foreign and American travelers often took note of the communities they passed through and published accounts of their journeys. Local and state libraries and historical societies and local colleges are likely to collect gazetteers and travelers' accounts for their area.

Deeds, Wills and Inventories

County court houses preserve deeds, wills and probate inventories. Deeds, which sometimes specify the occupations of the parties to the transactions, can be used to trace land ownership and use. Wills can help pinpoint an individual's property and, occasionally, the division of the property can reveal much about the joys and conflicts of family life in the past. Some wills include detailed probate inventories of household furnishings, linens, tools, and farm animals and crops at the time of death.

People

Given that "local history" is anything which happened in a particular community before this moment, any member of the community with a set of memories and a willingness to talk is a potential resource. Students can explore the more recent past by analyzing their experiences in their community or interviewing their parents, relatives, old-timers and other community members. Some schools "inventory" the human resources in their area by posting questionnaires in the local newspaper. Staff and volunteers at the historical society, town hall, planning office and public library can be invaluable friends of community study.

Broadsides

In the nineteenth century, advertisements and announcements often took the form of broadsides, posters tacked in a well-frequented place. Broadsides announced the coming of the circus, graduation exercises at the local school, or a new patented plow for sale, and were often illustrated with engravings or woodcuts. Local and state historical societies and libraries generally collect broadsides from their area.

Diaries, Letters and Autobiographies

Books of advice and moral instruction can tell us what people were being urged to do, but what did they really do and feel and how did they think about their lives? Local residents and the local and state historical societies often preserve the diaries and letters of earlier townspeople. Published memoirs, which often include portions of diaries and letters, and reminiscences can be excerpted to provide rich detail about people in the past as they sought out their vocations, courted and married, found God, paid the bills and visited their friends. An experienced librarian may be able to give the names of individuals in your area who published reminiscences.

Town and County Histories

From the early nineteenth century on, local antiquarians in most parts of the United States have kept busy writing town and county histories. These histories frequently consider the early years of settlement in detail, oftentimes reprinting early town records, and surveying the area's progress until the "present" in topical chapters on schools, industries, religion and local involvement in major wars. Histories published in the late nineteenth century and early twentieth century frequently include genealogies of prominent residents. Local and state libraries and historical societies generally have these histories as well as possibly sermons delivered at local Fourth of July celebrations or programs from the Centennial celebration in 1876.

Novels

Excerpts from novels can bring to life the values of people in the past and the day-to-day situations which revealed these values. In the nineteenth century, many minor regional novelists specialized in tales rich in "local color" if somewhat top-heavy with sentimentality and moral earnestness. English teachers might be able to recommend some for your area and time period.

Newspapers

Area newspapers are rich sources for studying the economic life, communications pattern, and social life of a region and for considering the impact of national and state events on a particular community. However, a survey of newspapers over an extended period is a time-consuming and tedious task. You may wish to focus on "special editions" which marked the 25th anniversary of the newspaper or the Centennial of the town's incorporation. The local newspaper office or the library or historical society in the town where the paper was published is likely to have the newspaper in bound volumes or on microfilm.

Maps

Community maps can help students understand the physical setting of townspeople's lives and suggest in broad terms how and sometimes why a particular community changed. State archives are likely to have maps of communities from their early settlement, and frequently make copies available at cost. The earliest maps may show large tracts of land owned by the original "proprietors" and provide an exciting base to trace land-use and ownership change. Other early maps often record changes in town boundaries, proposed routes for railroad spurs, or are more general maps produced by towns at the state's mandate. Wall-mounted county maps from the 1850s include detailed maps of towns and villages showing land ownership and frequently lithographs of important buildings. Late nineteenth-century county atlases, the most well-known of which are the Beers' *Atlases* from the 1870s, contain detailed maps of towns and center villages, and splendid lithographs of the homes and farms of important residents. Local and state libraries and historical societies generally have copies of county wall maps and atlases for their area.

Local zoning boards and regional planning commissions are excellent sources for maps of communities in the more recent past. In addition to publishing land-use maps, regional planning commissions often publish studies which contain maps of specific information, such as transportation flow or newspaper circulation.

Landscapes, Buildings and Things

The concrete, visible manifestations of a community's past can engage students' interest and raise significant historical questions. Students can study land-use along a river bank and make proposals for its future, visit a historic house museum and their own houses and consider how family life has changed, or evaluate a factory as a work environment. Objects, historical and contemporary chairs, tools, clothing, can be traced from producer to consumer, analyzed for their use of materials, or considered in terms of changing fashion and taste.

Town and City Records

Town or city halls or county buildings often preserve early records related to local government: tax lists; warrants, minutes, and town orders for town meetings; records of selectmen, the city council or town or county supervisors. You may also find records for local churches and school districts in the town hall, in the historical society, or in the keeping of the church or school itself if it survives.

Visuals

Students can recover what their community looked like in the past by studying illustrations published with maps, local histories, or gazetteers. Long-time residents, the library or the historical society may have collections of "views" of the community in postcards or photographs. Teachers can supplement these specifically local sources with more general sources: portraits of individuals and families from towns in their region, early almanac engravings of work processes, or regional *genre* paintings. Regional museums frequently sell slides or paintings in their collections. With permission from the publisher and an ektagraphic kit, teachers can easily make their own slides from postcards, photographs in town histories, reproductions in exhibit catalogs, and books of photographs and paintings. ■

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Used with permission of The Harmonie Associates, Inc., Old Economy, Ambridge, PA. The descriptive booklet and program were made possible by a grant from the National Endowment for the Humanities.

INTRODUCTION

The "Live-In" seeks to show the effect of the interaction of people and their environment — "how" and "why" people chose a certain life style — because everything had a reason. People faced about the same problems of living in 1830 as in 1970, but they solved then in a different way.

As an illustration, when the weather turned warm in May, the Live-In staff automatically moved the site for lunch from the Baker House living room to the garden. This was not because of some prearranged plan or desire for a "fun" picnic. It was because the house was blazing hot after baking bread in the stove in the living room and cooking stew on the wood stove in the kitchen. In the hot weather, they were seeking to escape the heat from a wood stove. The students may have read that food preparation in 1830 had been a long arduous process climaxed by cooking on a stove that was fired by wood, and thus did not automatically turn on and off, but there is no substitute for experiencing it. The students may have been told that the tables were made so that the tops were easily removed. This was done in order to move the tables from place to place. There is no substitute for the youngsters moving them physically from a hot house to the shade of a cool tree.

One can usually find a reason for behavior in the past. People observed social customs, acted in a certain manner, followed a given course of action because they had to answer a variety of needs. The Live-In seeks to put the student back into an historic environment very different from his modern setting. The program's aim is to start him to think "why" when he thinks about or studies the past, rather than "how."

All too often, history has virtually become a foreign language. The student simply cannot relate to an age before the advent of modern technology. Television has replaced the grandparents as the source of knowledge of America of the past century. Even the smallest viewer knows intuitively that most of what is on the "tube" is fake. It becomes very difficult for them to judge what is real. One of the most asked questions on a museum tour, particularly at the elementary level, is "Is this REALLY real?"

FOREWORD

If it is agreed that one of the major functions of a modern museum is to educate, we have to consider in what way we are similar to, and what ways different from, the other educational institutions. We are similar in that we accumulate the apparatus of knowledge. We are different in that the museum uses objects to a greater extent than written material.

When we first started to look at the educational potential of Old Economy, we discovered we had one thing which could not be duplicated anywhere else: an authentic environment for a certain period and aspect of history. This was the more-or-less preserved center of the village of Economy (begun 1824), the home of the Harmony Society. We were in a position to place the visitor emotionally into another time period, another environment, and another way of life.

After some experimentation we found that, even with our limited staff and resources, we could divide the museum visitor into several different types and give each type a different experience. Instead of treating all schoolchildren alike, we divided them into as many as seven groups, giving each a different type of tour or experience. One of these groups was the fifth grade.

We have also switched our emphasis from technological aspects of living to the cultural and social. "Why" people did things, rather than "how." We found that the normal visitor could pick up the latter from observation, but that customs, mores, and the thinking of the people in the past could only become apparent through some sort of vicarious experience.

Before we began the Live-In in 1970 we had tried almost all the things we did during it. This included cooking a meal by old methods, dressing the whole audience in costumes, making people act out roles and using similar devices. Despite this, we found that the Live-In took a great deal of experimentation to make it work. . . .

Daniel B Reibel, Curator
Old Economy

THE LIVE-IN

The Live-In is designed to illustrate a day in the life of a child in 1830. Instead of reading about, talking about, and seeing illustrations of life before the introduction of modern technology, the students live for a day in another era. Youngsters simply cannot imagine how people lived without the telephone, television, and running water — or even without paper bags and cardboard boxes. The Live-In shows how people approached the problems of living with the aid of a different level of technology.

The role playing of the Live-In is essentially a non-verbal teaching method adapted to a museum situation. The village becomes the laboratory in which the student learns by experience. The program is structured for any ability grouping, but often the slow learner responds most favorably to the atmosphere. The youngster who ranks at the top of the class academically often is securely tied to the traditional printed page. The slow learner is usually delighted to "read" an artifact instead of all those words he sees in the classroom. The day for him is a true adventure in learning.

Modern conveniences have made the chores of 1830 unnecessary. Instead of running water, the Live-In features "running" boys with a yoke and two buckets, fetching water from the pump. A turn of a knob now produces energy for a gas or electric stove. The youthful Harmonists soon learn the eccentricities of a wood fire. The refrigerator gives way to the root cellar. The new residents discover how this one difference can tremendously influence a life style. The apprentice cabinetmakers find they are the source of power while using a plane and draw knife to fashion their candle holder. To their dismay, the Brothers learn that the function of the invisible sewage system they have always taken for granted was once performed by boys emptying the slop barrel. This is, by the way, the least favorite chore of the day. The amount of water used by a household is etched in their minds after carrying each bucket of water to the house and carrying the waste water away. As the experience progresses, they begin to realize that technology governs not only a physical act, but regulates one's life style and influences one's intellectual frame of reference.

TEACHER LIVE-IN

The aim of the teacher Live-In is substantially the same as our "In Service" days. We sponsor training sessions during which the teachers explore the facilities of Old Economy; discuss instructional material which can be used before and after the tour; plus discuss the mechanics of a field trip. The effort put into these programs has paid handsome dividends.

During the first year of the Live-In in 1970, we allowed a teacher or parent to accompany each group of children. This disrupted the atmosphere we were trying to create. The average parent/teacher cannot turn over his class to another staff. Many teachers constantly interjected themselves between the staff and the student. Our approach is NOT that of the classroom. We let the students do everything — they learn by doing — not by a lecture or demonstration. In too many instances the teachers would do the churning, etc. as a demonstration in the classroom.

While some adults could unobtrusively observe, we found that a combination of students and instructors did not succeed with the majority of cases. During the second year we decided to prohibit "outside" adults from attending the day with the students. This raised a few violent objections from some schools. We were able, however, to create the historic environment for the youngsters.

In the spring of 1972 we decided to experiment with a Teacher Live-In, modeled somewhat after our In-Service days. In this way the instructors could see exactly how the concept of the Live-In developed in order to incorporate the ideas in the classroom. Since the adults work faster than the youngsters, the schedule was modified so that each adult could participate in all the activities performed by the boys and girls. We also included a session outlining the entire education program. An added benefit was the interchange between the teachers about the curriculum within the various districts.

Each teacher reported the experience to his district. We would still like to reach more areas. The difficulty with an in-depth program will always be the small number that can be accommodated.

In the future we plan to continue the Teacher portion of the program as a supplement to the student sessions.

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Winter, 1975

almanac

A SHORT ACCOUNT OF THESE EDUCATIONAL RESOURCES KNOWN AS HISTORIC HOUSE MUSEUMS AND OF CONCEPTS PERTAINING TO THEIR STUDY, ACCOMPANIED BY A DESCRIPTION OF THE TEACHING STRATEGIES WHICH MAY BE APPLIED THERETO: TO WHICH IS APPENDED A LIST OF SKILLS TO BE DEVELOPED THROUGH THE PURSUIT OF SUCH HAPPY STUDIES BY MODERN PEDAGOGUES AND THEIR YOUNG CHARGES

Successful field-study experiences in historic house museums are as varied and unexpected as the houses themselves. Too often students are prisoners of the present, limited by their experience and intense involvement in their own lives. Teachers can use the concrete presence of historic houses to engage students in the lives of people in the past. The following is a short and by no means exhaustive guide to some of the concepts, resources, teaching strategies and learning objectives which can organize a visit to a historic house. We invite you to add to these charts by writing to us and sharing your own experiences with field study at historic houses. A later Almanac will report your addenda to these lists.

WHAT CONCEPTS CAN BE TAUGHT?

Concepts	Is there evidence of?
family/household composition	the number, age and sex of residents? non-kin residents? servants? hired men? tenants?
family roles	what family members did? how different members contributed to the family economy?
family functions	socializing and disciplining children? worshipping together? participating in politics?
family interaction	when family members were together and alone? of situations which might have provoked conflicts?
economic interdependence	things which the family could not produce itself? how the family paid for what it did not produce?
use of technology	sources of light and heat? hand tools, labor-saving devices, automatic machines?
communication	travel, mail, calling cards, telephones?
land use	a vegetable garden, landscaped yard, farm land?

WHAT KIND OF TEACHING STRATEGIES CAN YOU TRY?

Strategy	For example
reading a room	what does the furniture and its arrangement tell you about the uses of this room? what is not in this bedroom that is in your bedroom? what has replaced candles, wall-stenciling, homemade soap?
retrieving data	list the things the family produces itself, list evidence of children's lives
playing roles	as members of this family, start a day, make conversation on a winter's evening, greet the tax collector
reacting to events	what if the family bought a cooking stove? the boys went off to war? the father broke a leg?
trying out a process	cook a meal, spin wool, weed a garden
drawing a floor plan	locate and count fireplaces, windows and doors; how do they differ from place to place?
mapping spaces	at a given time during the day, where is each family member? are they alone or together?

WHAT ARE THE RESOURCES FOR LEARNING?

Resources	Teachers can
museum staff	ask if they will help you plan the visit; if they might visit your classroom
museum collections (family records, diaries, letters, photographs)	ask to examine, copy and excerpt material appropriate for classroom use; use an ektagraphic kit on photographs in the collection
family records	check county probate courts and clerks of deeds for inventories, deeds
public records	see town clerk for warrants and minutes of town meetings; look for census, tax, school, church lists in the town library or historical society
neighborhoods	see if houses or street patterns suggest how the house and neighborhood looked and functioned
students' houses/families	make vivid comparisons between a historic house and students' own homes; students can bring in family letters, photographs, floor plans, parents

WHAT KINDS OF LEARNING CAN TAKE PLACE?

Learning	Teachers can ask
observation skills	look for evidence of...; list all of the ...
developing concepts	which things seem to go together?
hypothesizing	based on what we have seen, what are you willing to say about...?
comparing and contrasting	how is this...different from the one in your house?
generalizing	now that we have explored your house too, what are you willing to say about...in both houses?
predicting	suppose that this house were in New Mexico...; that the father worked in an office away from home...
exploring feelings	what possessions did this family value most highly? how does this room make you feel?

Museum Education, Old Sturbridge Village, Sturbridge, Massachusetts

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The following is an excerpt from the General Information Section of the 1976-77 Old Sturbridge Village, Museum Education Field Studies Application. It is used with permission.

Choosing a Program Plan

Plan A: The Field Study (no museum teacher)

After receiving tickets and a brief orientation to the Village environment, maps are provided and a lunchtime assigned. Groups tour the Village exhibits of their choice, asking questions and receiving help from the costumed interpreters along the way.

Grades K-2 visit under this plan, but are limited to "short visits" (see note in the section "How Much Time Is Enough Time?").

Grades 3-8 tour the Village in groups of five to ten students with a teacher or adult chaperone accompanying each group.

High School students visit under this plan, but they may tour the Village on their own and need not organize into smaller groups. Chaperones, however, must still accompany high school students to the Village.

We encourage teachers selecting this plan to help their students and adult chaperones by focusing on a particular theme (see section at right) during their Village exploration. Teachers who indicate a thematic focus on the application will receive suggestions for pre- and post- visit activities as well as a study-guide for chaperones to use in the Village with their groups.

Plan B: The Field Study Plus (one-hour activity, no museum teacher)

Depending on your classroom objectives, you may select this plan which includes a one-hour participation activity in the Museum Education Building. After receiving tickets and a brief orientation to the Village environment , maps are provided, a lunchtime assigned and an activity period designated.

Because these activities, such as carding and spinning wool, farm work, cooking, printing, and period games, take one hour, the Field Study Plus is not ordinarily available to classes which visit for less than four hours, unless the class is less than 30 students. Activities are assigned as staff and space allow. The Field Study Plus is not available in September or on Saturdays.

Grades 3-8 tour the Village in groups of ten, each accompanied by a teacher or adult chaperone (no museum staff), returning to the Museum Education Building for an activity at the designated time.

High School students tour the Village independently, returning to the Museum Education Building for an activity at the designated time. Chaperones, however, must still accompany high school students to the Village.

A thematic approach to the Field Study Plus helps students integrate their participation activities with their visits to Village exhibits. By indicating a thematic focus on your application (see section at right) we will send you a teacher guide, prepared by the Museum Education staff, with pre- and post - visit activity suggestions, as well as a study-guide for chaperones to use in the Village with their groups.

Plan C: The Escorted Field Study (with museum teacher and one-hour activity)

The Escorted Field Study is a highly effective way to see Old Sturbridge Village, but its success depends on advance preparation in the classroom and the definition of conceptual and thematic objectives. Groups on Escorted Field Studies tour the Village with a museum teacher from the Education Department and also participate in one-hour activities such as spinning and weaving, cooking, printing, farm work or games, in the Museum Education Building. This plan is not available to groups staying less than four hours and is not offered in September or on Saturdays.

After receiving tickets, groups meet their museum teacher for a brief orientation to the Village and a general activity to raise questions into the thematic areas designated by the teacher Using role-playing, open inquiry, visits to appropriate Village exhibits, and a participation activity, museum teachers develop key concepts related to each theme, as outlined at the right.

Facilities and staff for Escorted Field Studies are limited and we cannot guarantee that they will be available to all who request them. Please indicate your second and third plan choices on the application. High school teachers wishing an Escorted Field Study should check "Special Programs" on the application, and enclose a letter outlining their request.

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Choosing a Theme

The Museum Education staff is prepared to assist teachers to develop the broad themes of "family", "work" and "community" in the early nineteenth century. By developing a thematic focus, regardless of which field study plan you choose, you help your students make sense of what can be an overwhelmingly rich and complex environment, and you help yourself integrate your field study into your curriculum.

If you select a thematic approach for your class, we will provide a study-guide for your planning use. If you select a Field Study (Plan A) or a Field Study Plus (Plan B) you will also receive a study-guide for chaperones to use while taking groups around the Village.

Family

(Appropriate for students studying family life in different cultures)

What was it like to grow up in a family six or seven generations ago in New England? How have families changed? Can students compare the past and the present to gain insights into their own family life?

Work

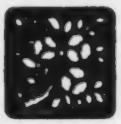
(Appropriate for students studying farming, industrialization, economics or career education)

How hard and long did people work 150 years ago? What kinds of skills did they need? What choices and opportunities were open to young people? How have work, attitudes toward work, and vocational choice changed for youth today?

Community

(Appropriate for students studying geography, civics and government, or community interaction in different cultures)

How did families and individuals in a community relate and interact in the early nineteenth century? What were the concerns and issues that towns confronted? What happens when we compare an early community with our own complex system of communication, decision-making and social relationships?



potter

A visit to the potter is an opportunity to explore the role of a tradesman in a rural community. Have students explore the environment - the sounds, the smells, the light, the messiness.

Try to find out how the potter learned his trade. Did the potter work all year long? All day? Did he take vacations?

Do you suppose the potter thought his pots were beautiful? Ask the interpreters about Hervey Brooks, the potter who owned his shop. What was his "career" as a tradesman?

Asa Knight store

Country stores provided local farmers with a link to the outside commercial world. Look at the different rooms in the store. The storekeeper stocked not only what the local residents NEEDED, but some of the more frivolous things they WANTED as well and he traveled to Boston and New York several times a year to stock his shelves.

Ask the interpreters how people paid for the store goods and what some of the storekeeper's problems were.

Try to figure out which things the storekeeper was stockpiling in order to sell in Boston. If you were a farmer, what things would you have to trade that the storekeeper might want?

Look at the "counting room" or office in the store. Who would have lived in this room? What are some advantages or disadvantages to living in the place where you work?

carding mill

The machines in this water-powered mill card (comb) raw wool for hand spinning into thread. Take your students downstairs to the mill race to see the water wheel and transmission system. Ask the miller what some of his problems are. Can he operate when the pond is frozen? Does he mind the noise? How did people pay him for his work? Did he do other work as well as tending the carding machines?

How did these machines change the work of the family? Would a family welcome the arrival of the carding machine nearby? Can you think of any machines that have changed your family's work?

Stephen Fitch house

The Fitch House was built over the course of several generations. Look around for evidence about how families produced cloth at home. What jobs would each person do in the process of cloth production? What were home-made textiles used for?

if you have time

If your time permits we suggest you visit one or more of the following exhibits to continue your inquiry into nineteenth-century work:

District School
Blacksmith
Tinsmith
Printing Office

WORK

A Study-Guide For Adult Leaders

About This Guide

This guide is designed to help teachers and chaperones help their students find out about work in the nineteenth century. By encouraging students to look at selected exhibits at Old Sturbridge Village and by posing questions and making observations with them you can help them to make sense out of a large and complex re-created historical environment.

Using This Guide

Take the time to read the material in this guide. Locate the suggested exhibits on a map of the Village. Organize in your own mind some of the things you want to point out to your group.

This guide is for your use in stimulating your students to ask their own questions. The material and questions point out some appropriate ideas about work and we encourage you to improvise and experiment, using the questions here for reference.

Set a leisurely pace for your walking tour. Costumed interpreters throughout the Village are happy to talk with you and your group. Encourage your students to ask them what it was like to live and work in New England in the decades following the American Revolution.

NOTE: Chaperones should enter each building in advance of students. If a particular exhibit is crowded, plan to return later.

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Getting Started

Visit several of the exhibits noted in this guide and visit them in any order you wish. Be selective; trying to "see everything" can be exhausting and unrewarding. The exhibits noted in this guide are:

Pliny Freeman Farm	Carding Mill
Cooper Shop	Stephen Fitch House
Richardson House Parsonage	District School
Potter	Blacksmith
Asa Knight Store	Tinsmith
	Printing Office

To begin your walking tour you may walk directly toward the Village Common, or you may walk by the mill pond toward the Freeman farm. Your students will be excited and you should take the time to go slowly and look carefully at things along the way.

As You Walk By The Mill Pond

Pause by the mill pond. Ask your students to listen to the sounds. What do they hear (water, birds, machines, hammering, livestock, people)? Are the sounds busy? Loud? Lazy? Quiet? What's going on in the buildings (sawmill, gristmill, carding mill, blacksmith)? Are there streams coming from the pond? Where do they go? Why would someone build a building over a stream (water power)?

As You Approach The Village Common

Pause by one of the roads that come together at the Village center. Ask students if they have a place like this in their town and what it is used for today. Who would want to live here where all the roads come together? Is there anything that tells what some of the buildings are (signs)?

Pliny Freeman farm

Try to get your students thinking about the whole farm, its buildings, crops, tools, livestock, work and people.

> Imagine the family that lived on this farm. Have your students ask interpreters about Pliny Freeman's family.

Try to discover, by looking at tools and spaces, how farm work changed seasonally. Some work needed to be done every day and some work was done only once a year. Try to have students discover how farm work differed for men, women and children. How would children learn the jobs they had to do?

Cooper Shop

Many farmers worked at part-time trades to supplement farm income. Have your students look around the cooper's workshop to discover what a cooper made and who used his wares. Your students may want to find out how a farmer would learn to be a cooper too.

> Imagine you're a cooper-farmer. When would you work at your trade? Can you make whatever you want to make or are there some things you must make to specifications? What would you do when you were tired of working?

About Pliny Freeman

Pliny Freeman was a farmer in Sturbridge, Massachusetts. The farm re-created here is typical of many in inland towns about 1830. Pliny married Deliverance Marsh in 1801 and by 1824 they had acquired 129 acres of land, a yoke of oxen, 1 horse, 9 cows, 2 pigs, and 7 children. Pliny was active in town affairs, the local militia, and the library society. A family register in the sitting room lists all children and indicates what became of each as they grew up.

parsonage

Have your students stop and look at the outside of the Richardson House Parsonage. By looking at the house, its physical setting and location, try to determine how much or how little farming was done by this family.

How would the location of the Parsonage help the minister's work? Would he like being near the Meetinghouse? The store? The tavern?

The Minister

Look at the minister's study. Can you tell what he did here? What were his important tools? Did the minister's work change seasonally, like the farmer's? Who paid the minister and how was he hired?

The Minister's Wife And Children

Have your students try to discover what special tasks the minister's wife did and how she learned them. What were some special jobs or responsibilities the minister's children had?

About The Parsonage

The Richardson House re-creates a home where a Congregational minister might have lived with his family. The parsonage brings together evidence about the rising "professional class" and community religious concerns in order to interpret change in everyday life. The minister was paid a salary by the town for producing services, unlike the farmer who produced goods for income.

> USE THE RICHARDSON HOUSE PARSONAGE TO MAKE COMPARISONS TO THE FREEMAN HOUSE. How are the families and their work different or the same? Is your family's work today more like the minister's or the farmer's?

Museum Education, Old Sturbridge Village, Sturbridge, MA
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WORK

A Study-Guide For Teachers

Work is a difficult concept to define today, for most people, work is synonymous with "job" and implies that time spent not working is leisure. And because the work-job is most often at a place distant from the home, family members seldom fully understand each other's work. But in the early nineteenth century, when most families worked together at home, families shared the tedium and routine of work.

This Study-Guide suggests ways for you to develop the idea of changing work patterns by exploring work in your field study to Old Sturbridge Village. The activities noted here for use before and after you visit, build a sequence for a comparison of nineteenth-century and contemporary workers.

About Work In The Nineteenth Century

Managing and operating a farm was the most common work experience for New Englanders in the decades immediately following the Revolution. Farm work roles for men and women were clearly defined, yet somewhat flexible, when chores such as haying required all available hands. Demands for goods and services, as well as the seasonal nature of farm work led many men and women to take up part-time trades. Men might do blacksmithing, woodwork or pottery to supplement farm goods. Or a farmer might develop a special skill such as slaughtering. Women might make butter, cheese, or textiles or do home sewing for extra income. Children helped with all chores from an early age.

Adolescence was a time for acquiring more skills than could be learned at home. Boys might be apprenticed to a tradesman to learn the business of a particular craft. Girls might teach school or engage in domestic service for a neighbor or relative. Young men and young women also gravitated to jobs in the blossoming cotton factories where new kinds of work both challenged and threatened the diversity of the agricultural community.

Establishing A Motivation And Focus

Have students brainstorm definitions of "work". For example, is fixing your bike work? Is gardening work? Is going to school work? Is volunteering work?

Using their definition(s) of work, have students keep a journal of their work for several days. Gather information about adults' work by having students interview a parent or other adult about what they do for work, why they work, the tools they depend upon and the kind of place where they work and how they learned their work.

Make a chart listing the kinds of work students do and the kinds of work adults do and account for the similarities or differences. Make a similar chart listing the kinds of work men and women do and make inferences about why the similarities and differences exist.

Investigating Nineteenth-Century Work

Establish time frame by having students make a time-line of national and local events. Write in innovations in transportation or technology. Have students determine which generation of their family might have lived in the 1830's and begin to imagine the kinds of work they might have done.

Using whatever primary materials you can find (Resource Packet III or IV, diaries, maps, slides of period paintings, early houses in your town) ask students to begin to find out what kinds of work people did, where and when they worked, the tools they used, and how they learned to do their work.

Ask students to take the point of view of early nineteenth-century people (using Resource Packet I or vital records of your town) and hypothesize where people with different occupations might have lived in the town and how they interacted with each other.

To prepare students to learn from the objects and spaces which they will see at Old Sturbridge Village, ask them to consider their classroom as a work environment and try to make statements about teaching and learning as work based on what they see and hear.

Coming To Old Sturbridge Village

Just before your field study to the Village ask students to articulate some of the questions they have about work in the early nineteenth century. Have them work in the same groups they will be with at the Village, or write the questions on the blackboard. We do not encourage students to bring formal prepared lists of questions to the Village, as they can distract the students from the richness of the environment.

Comparing Work In The Past And The Present

Have students work in teams, using historical identities and their conversations with Village craftsmen to create hypothetical interviews about the person's work. Compare these with the contemporary interviews they did. What differences do they notice in the kinds of work, work places, tools and training for work?

Make a chart listing the work done by children and adults in the early 1800's. Make another chart listing work done by men and women. Compare these charts with those for contemporary families to see how age and sex affects work then and now.

Ask students to use what they have learned to create and play out conversations about work which might take place between a past person and a contemporary person: Two children talk about what work they do now and what they want to do when they grow up; elderly people talk about the work they have done during their lifetimes; a potter talks to a worker in a plastic factory about the things they make; two farm families compare farming in the past and the present.

Ask students to think about the meaning of work changes by creating a life line for a person born in 1800, noting on it important events and decisions related to work such as going to school, first job, raising a family, retirement. Students might refer to period diaries (Resource Packet III or IV) for inspiration and ideas.

You Could Also:

Ask students to brainstorm why they think people in early nineteenth-century New England didn't use the term "job" or "career".

Try out an early work process such as hand spinning, carding wool, splitting wood, building a fence, or making butter. See if you can keep at it until it's no longer fun!

Compare "help wanted" ads in early newspapers (such as the reprint of the Hampshire GAZETTE) and contemporary newspaper. Ask students to choose a job from a modern newspaper that they might apply for if they were a nineteenth-century farmer displaced in time.

Make a yearly calendar for the work of an early nineteenth-century farm family and a contemporary family

Use early textbooks (Resource Packet VIII) to simulate an early school lesson.

Use the materials in Resource Packet X to investigate how the coming of textile mills began to change work in the nineteenth century.

TO 'SEE' A MUSEUM

Karen E. Grochau
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The following is from To "See" A Museum and is used with permission of the author.

The Western Reserve Historical Society is visited each year by more than one thousand school classes of various grade levels. Many of these classes receive guided tours; others are self-guided. To "See" A Museum is a guidebook for teachers and others who are planning a visit to the historical society. For guided school groups, the book will aid the teacher in preparing the class and will enhance the museum experience for the students. For self-guided tours, it provides concrete information about the exhibits themselves.

The book is written for adults, leaving it to the individual teacher to present the information at the level suitable for each class. In addition to descriptions of the exhibits, there are several pages of childrens' activities, for use either before or after the museum visit. These pages are perforated so that they may be removed for duplication. A small drawing of a colonial weathervane appears next to those questions and activities of particular interest to students. Underlined items in the text identify objects seen in the actual exhibit. All manuscripts cited are in the Library of The Western Reserve Historical Society.

The museum staff will be happy to offer any assistance or further information needed to make a visit to The Western Reserve Historical Society a meaningful and enjoyable experience.

Look Until You Really See

You know how to read books and look at television, but do you know how to look at and read museum objects? Perhaps the best way to get the full meaning from a museum object is to ask yourself some questions about it:

> What is the object? What was its purpose? How was it used? Was it used in daily life,for ritual, or just for decoration? Of what material was it made? Was it handmade or made by machine? What might have been the history of this object before it was acquired by the museum?
>
> What do these clues tell you about the life that the original owners might have had? What was their community like? How was that community different from, or similar to, ours? In what ways are people of different times actually quite alike?

Other questions will occur to you. By such thoughtful examination of the object, calling upon your own experience, and applying the information provided by the museum's labels, it is possible to further your knowledge of other peoples, other times, and perhaps, even of yourself.

The Museum As An Educational Resource

> Museums are wonderful places full of remarkable and interesting things. If the visit is merely treated as an occasion for imparting information to supplement that already gained at school, then its whole point is surely being missed.[1]

Both museums and schools are education institutions. Each is complementary to the other, but has its own framework of techniques, goals, and methods of evaluation. These differences stem not only from their subject content and methods of exposition, but also from the basic time structure that is available for teaching in such situations.

While a text gives facts, and films recreate sights and sounds, the museum can provide a multifaceted dimension that approximates real life. More powerful and accurate than reproduced images, the original objects in an exhibit or period room show facets, concepts, and relationships simultaneously, rather than sequentially, as a written text. Moreover, a single object can illustrate a variety of interrelated ideas. Thus, something as common as a household utensil provides information to develop lessons on culture, trade, transportation, economics, geography, family roles--all ingredients of what we call "history."

Since specific facts are soon forgotten or become outdated by new information, and since time for the average field trip is limited, the acquisition of specific facts is not the primary goal. The museum experience can better be used to develop attitudes, refine inquiry skills, and sharpen critical thinking. Like books, objects can be read for information. By deliberately thinking about the object's appearance, maker, and original owner, the viewer can begin to really see the object: to understand the significance and the meaning that is implied.

As active participants in problem solving, making comparisons, and evaluating, the students (or the individual viewer) are not only learning about the particular concept at hand, but are also refining inquiry techniques which can be applied to other situations throughout their lives. Long after the specific information is forgotten, the process of thinking and learning will continue to be useful. Furthermore, because they are actively engaged in the thinking process, the information which they acquire is the result of their own effort. The sense of pride and achievement in their own analytical abilities points toward the ultimate goals of museum education-and hopefully, all education.

The ultimate goals of museum education lie in the affective (feelings, attitudes, and values), rather than the cognitive (intellectual, factual) domain: increasing the desire to learn, developing a sense of wonder, a pride of accomplishment, and appreciation of oneself as a good and capable person. Rather than memorizing the characteristics of Chippendale chairs or quoting nonessential names and dates, the goals are for each person to express, "A-ha! Now I see how . . .," "I wonder why . . .," or "I'd like to know more about that." A sucessful museum experience leaves the teacher, students, and museum interpretor feeling a sense of excitement, accomplishment and eagerness to explore ideas further.

In order to accomplish these goals, the classroom teacher's role in preparing her class for the museum visit becomes crucial. Since time alloted to field trips is so short and the goal of the museum is not the presentation of factual data, this is better done by the teacher before the trip is made. A specific theme or focus question for the tour should be developed with the museum staff for the upcoming museum study. Well grounded in factual background (and about museum behavior as well), each class should be looking for answers to specific discussion questions.

Very little widespread testing has been done to determine the value of museum experiences because they are felt to have delayed, long-term effects; are of a personal and subjective nature and are not part of the usual training for most museum educators; and because museums are not compelled to give "grades." It is, however, important for museums and teachers to be able to demonstrate the educational value of a museum experience. One of the most widely accepted means of testing factual information is the use of behavioral criteria.[2] The achievement of affective goals can also be measured according to behavioral criteria.[3] Willingness to learn, eagerness to participate, desire to acquire new knowledge, acceptance of values, and personal integration of those values can be observed and evaluated by reliable and valid means.

Unfortunately, the affective qualities have generally been neglected due to a misunderstanding of their potential, apparent conflict with the organizational patterns of schools, or by simple default. This situation need not always continue. Museum education, because of its special learning opportunities, can be one of the most valuable tools to explore this important aspect of learning.

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[1]Germaine Cart, Museums and Young People (Paris: International Council of Museums, 1952), p. 24.

[2]Robert R. Mager, Preparing Instructional Objectives (Palo Alto, California: Fearon Publications, 1962).

[3]David R. Krathwohl, Benjamin Bloom and Bertram B. Masia, Taxonomy of Educational Objectives, Handbook II: Affective Domain (New York: David McKay Company, Inc., 1964).

-How should history be presented? What approach is favored by the policy makers of your site? Here we present two provocative quotations and the remarks of a museum director, a museum educator and a university professor on the subject of introducing history to the general public.

Do not try to satisfy your vanity by teaching a great many things. Awaken people's curiosity. It is enough to open minds; do not overload them. Put there just a spark. If there is some good inflammable stuff, it will catch fire.

Anatole France

What intellect restores to us under the name of the past is not the past. In reality as soon as each hour on one's life has died, it embodies itself in some material object, as do the souls of the dead in certain folk-stories, and hides there. There it remains captive, captive forever, unless we should happen on the object, recognize what lies within, call it by its name and so set it free.

Marcel Proust

RUSTY NAIL THEORY

Aalbert Heine
Corpus Christi Museum
Corpus Christi, Texas

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If the basis of education is friendly encouragement, coupled with the desire to learn, then it follows that sitting down to talk and exchange experiences can be done as well under a tree or on the beach as in a formal classroom. An illustration of a good teaching-learning relationship would be the ultimate, simplified museum. Just one object, a square nail, bent and rusty. Theoretically this would be all that is needed to open up the world for the pupils. John Muir said, "When we try to pick out anything by itself, we find it hitched to everything else in the universe." Each specimen is connected with the whole universe, each specimen can be considered to be the center of the universe. The nail can be used to introduce the flow of knowledge:

-----to an antiques club, to illustrate how the houses were built in the old part of town,
-----to a student in mechanics, to unravel the forces that bent it, the kinetic force of the hammer, and the forces of friction that hold it in the lumber,
-----to a historical society, to discuss how the extreme paucity of nails hampered our settlement of the prairie states,
-----in a chemistry class, as an element and as an example of the process of oxidation,
-----in an elementary class on arithmetics, to illustrate the meaning of numbers in "oldness" and then relevant numbers to them as their age and their family's,
-----for a geology class, to show the processing of ores to metal,
-----for a student seminar on anthropology, to help discuss the stone age and the development of man's technology into bronze and iron and to discuss societies built without metals,
-----in a discussion among astronomers, the nail may bring speculation about meteoric iron, or the core of the earth,
-----in a boy scout group, to inform the boys how important a blacksmith shop used to be in a town,
-----in a meeting on health, as an example of iron in the biological diet, and skin punctures and first aid.

The nail will also be of value to railroad--historical societies, western buffs, shipbuilding enthusiasts, to an artist as a source of yellow ochre, to a boy who experiments with electromagnets. In short, this nail is the center of the universe, if we want to make it so.

Our civilization is geared to books, our belief in the ultimate usefulness of books is total. Even when experience teaches us that it is impossible to identify a simple rock with the help of a book. Butterflies and other insects are also too elusive, even in colored pictures. And even leaves or wild flowers offer great resistance

against being identified from descriptions, narratives and pictures.

Living on this diminutive spaceship called earth, we know almost nothing about the world around us. We are raising the next generation to take over the management of this frail, precariously balanced existence. The only knowledge we have to give them about these natural surroundings, this only life support we have, is second or third hand from what other people write about it. The essence of history cannot be distilled from the outcome of battles and the reigns of kings and terms of office of presidents. The feeling of history, the awareness of being a part of history, the proximity to people and events can be sensed, not from books, but from real objects from that time or place and pertaining to these events.

Where do we find this teacher who feels confident to teach all subjects? Who has enough background to discuss the multidisciplinary aspects of that nail, an acorn, an event in history, a dinosaur bone, an ant, a scientific theory, the development of a philosophical thought, an Indian arrowhead or a jade carving? The accumulation of visions, interest, abstract ideas, perspectives and concrete specimens needed to meet their questions or problems is only available to children and adults alike at a museum. The secretary of the Smithsonian Institute (sic) S. Dillon Ripley, states in one of his editorials:

> "The study of objects has now become less respectable academically than the study of the printed word. It is paradoxical that most people would rather read about objects than study them directly.
>
> The assumption that truth can be learned, second-hand, by reading what someone else has written is all-pervasive. It dominates our thinking. It forms the foundation stone of our system of education."

USING THE COMMUNITY TO EXPLORE 200 YEARS OF HISTORY

Alberta Sebolt
Old Sturbridge Village
Sturbridge, Massachusetts

This article first appeared in Social Education (November/December 1975), and excerpts are reprinted here with the permission of the National Council for the Social Studies and Alberta Sebolt.

Throughout the writings of John Dewey is an expressed concern that the subject matter of the school is, in fact, isolated from the subject of life. The emphasis on the use of the community and its institutions as a laboratory for learning is, in no small measure, an expression of just this concern. Studies, in which learning involves the real world, recognize that in the process of conceptualizing there is an important affective dimension of experiencing through active participation rather than passive demonstration.

The reading of gazetteers, maps, inventories, reports, personal accounts, graphs, town records, and other such sources can provide both quantitative and qualitative data in immediate terms. They are, however, more significant when placed in an environment....

Field-based education provides a unique opportunity to design concrete experiences for students within the important context of the real world. It can impart a sense of realism to an investigation of the social history of a group within the context of life itself. Concrete experiences which involve the activities of human beings not only often relate to something within the student's own experience but help to sharpen his/her perceptions of human interactions. The reality of this environment can be a powerful force in motivating the student beyond an awareness level to a responsive mode and perhaps extend the depth of the inquiry process. Investigations of human institutions and interactions present students with the opportunity of exploring workable solutions to real life problems.

It is important to say there is little assurance that merely being "in the field" will provoke the kinds of learning which give meaning to the network of observations and relationships. Without a structure, plan, design or strategy, little attention may be given to the development of the thinking processes, so necessary to the development of valid solutions. It is the strategy, or method employed, which affects what is transferred through the involvement of selected thinking operation....

Marshall McLuhan has suggested that the thing which fish know nothing about is water since they have no anti-environment to help them perceive the elements in which they live. Fortunately, our culture has preserved or recreated those anti-environments which can provide the contrast to help us perceive and understand the elements of our lives. Our teachers and our schools have a role to play in helping students study and explore those environments, and to develop a new sense of consciousness about the past as they look to the next 200 years.

MAKING THE PAST COME ALIVE

Larry R. Gerlach
University of Utah
Salt Lake City, Utah

Printed with permission from History News, September 1975, by the American Association for State and Local History.

During recent years I have visited numerous sites and societies in virtually every part of the country for personal pleasure and in pursuance of professional research. I left each place enriched, enlightened, and sometimes even enthralled. But I also departed disappointed. Something was missing. Despite my enthusiasm and interest, I have felt almost everywhere more an intruder into an artificial re-creation of a bygone era than an integral part of a vibrant vestige of the past, more a casual observer of quaint relics than an active participant in the perpetuation of my heritage. I do not think my reaction is unusual. Rather, I suspect that the harsh truth of the matter is that for all too many people the past, whether found in books or displays, is more dead than alive....

This unfortunate state of affairs is not surprising. It stems predictably from the prevailing mode of historical interpretation which is almost exclusively oriented toward objects and limited to factual description. In short, in the crucial areas of attitude and perspective, our attempts at preservation have often resulted in destruction. It is a tragic irony: the past was once alive but we are unwittingly killing it....

Most people have a natural curiosity about the past--a curiosity that finds tangible expression in the large segment of the population that visits historical sites and museums, forms historical socieities in virtually every sizeable town, county, and state in the nation, and purchases historical publications and reproductions of artifacts. However, for many people the abiding interest in things historical is often stifled or destroyed by the interpreters of history, be they teachers, tour guides, or museum directors. Why was the essential meaning of our visit to The House lost? Because the experience was largely artificial, contrived, and irrelevant....

Our focus, then, should not be on the object but its use; our concern should not be household furnishings, but what those furnishings tell us about the realities of life in the household. In other words, there is a need to interpret The House in terms of people not things, to present it as a home--or shop or church or school or whatever--instead of a museum. People do not now and did not then live in museums.

The crux of the matter, it seems to me, is that we are not always asking or answering the right questions. For example, guests in my home invariably notice the wrought iron object that proudly adorns the hearth in the living room. And sooner or later they ask, "What's that?" "A reproduction of an early American toaster," I reply. Perfunctory comments ranging from "Oh" to "Isn't that interesting" usually end the conversation. But continuing glances betray an unsatisfied curiosity. Sometimes, most likely at the initiative of children, we continue the discussion. "How does it work?" "Have you ever used it?" "Wouldn't people get awfully hot cooking in front of a fireplace?" Such questions indicate that while there is little interest in the toaster per se, there is considerable interest in its use.

Therefore, it seems that the key to making the past come alive is through a

functional approach to historical interpretation. It involves a change in perspective as well as emphasis. Our concern should not be with a dwelling only as a house, but also as a home; we should not view furniture and tools solely as relics of the past that have survived but also as the personal possessions of people who once lived.

Let us return to The House and take a functional tour. This time our guide points to the contrast between the cavernous fireplace replete with pots and pans that dominates almost an entire wall and its more modest, almost dainty, counterpart in modern homes. She mentions the obvious: to the residents of The House the fireplace was a necessity used for heating and cooking instead of a luxury used for creating atmosphere. But she goes on to discuss the not-so-obvious implications of that yawning firehole, such as the possible psychological and physical effects upon the women who cooked day in and day out in the face of an open fire even during the sweltering summer months.

She then calls our attention to the floor plan of the dwelling and we learn about the importance of architecture in influencing family life. Everyone must have had to control behavior and suppress emotions with as many as six or seven or more people living crammed together in a one or two or even four room house. What about the less affluent who literally had to work, eat, and sleep in a single room? Did they "get away from it all" by retreating to the privacy of the out-of-doors in lieu of their "own room?"

Our attention is then directed to the clothing of the mannequin-children. They are dressed like their parents, revealing how youngsters used to undergo the traumatic transition from child to little adult instead of passing from childhood to adolescence to young adulthood as now. We note the absence of cribs and youth beds and wonder if it is significant that infants went abruptly from the security of a tiny cradle to a seemingly boundless big bed. We shake our heads as we look at the father-figure with his scythe and realize how much the lives of the family progressed according to the cycle of the seasons in contrast to our regularized, all-year-round life styles....

And before we leave, we discuss the implications of the handmade furnishings of the home. They mainly had a different attitude toward time; today we rush in and out of stores with mass produced merchandise and demand immediate services while they waited weeks, even months, for such basics as a rifle or a chest of drawers. As we drive home, the conversation turns on what it must have been like to have lived "way back then." What did the people do for entertainment? What happened if someone got sick? We resolve to pursue the inquiry into our past most fully, knowing that in so doing we will gain not only a better understanding of our ancestors but also of ourselves.

Although the functional approach to historical interpretation is more difficult to implement than an exhibit-oriented program, it affords far greater opportunity to transmit more effectively an understanding of and empathy for the past....

-In addition to the bibliography on evaluation included in the section, "Planning Your Program...", a selected bibliography on history-site programming follows. You will find also a short list of related resources/agencies and an up-to-date roster of NEA Museum Coordinators, each of whom is a regional resource person. Order information for other materials from the Center for Museum Education can be found at the end of this section.

SELECTED BIBLIOGRAPHY ON HISTORY SITE PROGRAMMING

Alderson, William T., and Low, Shirley P. Interpretation of Historic Sites. Nashville: American Association for State and Local History, 1976.

Alexander, Edward P. "Bringing History to Life: Philadelphia and Williamsburg." Curator 4/1: 58-68.

Bay, Ann. Museum Programs for Young Children: Case Studies. Washington, D.C.: n.p., 1973.

This two-part study of humanities projects for young people in 24 American museums includes: 1) a set of 14 case studies, each of which analyzes the programs of a single museum under 8 subject headings; and 2) under the same headings, programs of special interest that did not lend themselves to the case study format.

Order directly from Ann Bay, Office of Elementary and Secondary Education, Smithsonian Institution, Washington, D.C. 20560. Free.

Boggs, David L. "Visitor Learning at the Ohio Historical Center." Curator 20/3: 205-214.

Botein, Stephen, et. al., eds. Experiments in History Teaching. Cambridge, MA: Harvard University, 1977.

Collected here are teaching suggestions from 75 New England history teachers. Chapter headings are: Cultural Artifacts, Community History, Personality in History, History from Bottom Up and Qualifying the Past. Appendix lists museums and historic sites in New England.

Order from Robinson Hall, Harvard University, Cambridge, MA 02138. Cost: $3.50.

The Children's Museum, MATCH Unit, Teachers' Guides. Boston: The American Science and Engineering Company, 20 Overland St., Boston, MA 02215, Various dates.

Teacher Guides are available from ERIC Document Reproduction Service, P.O. Box 190, Arlington, VA 22210.

Colonial Williamsburg, Department of Education. "Theme Study Units." Williamsburg, VA: CW, n.d. (average length 50 pages.)

These thoughtful workbooks include activities to be used as pre- and post-visit materials, can be used as in-class activities exclusive of a site visit and provide cultural and historical contexts.

These and other Teacher's Guides cost $1.00 each. Order directly from Colonial Williamsburg, Department of Education, P.O. Box 627, Williamsburg, VA 23185.

Fishel, Leslie. "Role of the Historical Society in Contemporary America." Keynote address at the 35th Annual Meeting of the American Association for State and Local History, Mackinac Island, MI, 16 September 1975.

See Information About Information, 32.B.4

Gerlach, Larry R. "Making the Past Come Alive." History News, September 1975, pp. 222-225.

Grochau, Karen E. "'To See' A Museum--A Guide to the Western Reserve Historical Society." Cleveland: n.p., n.d. (Out-of-print).

This guidebook is written for adults with sections directed to the children or to adults accompanied by children. Brief notes on cultural history in exhibits are followed by questions that can be answered by looking at the exhibit. Related topics are then listed. Sheets of children's activities are perforated for removal. Bibliography at high school and adult level includes references to manuscripts in society's collection.

"History Lives." Museum News, (November 1974), pp. 2-64.

In May 1974 a small group of history museums and National Park Service professionals met with the editor of Museum News to discuss publishing of a special issue on history museums. This issue is the result of that meeting.

History Teacher. Quarterly Journal of Society for History Education, Inc. Order information available from Business Manager, The History Teacher, California State University, Long Beach, 6101 E. Seventh Street, Long Beach, CA 90840.

National Council on the Aging, Inc. "Exploring Local History." Washington, D.C.: NCOA, 1977.

Newsom, Barbara Y. and Silver, Adele Z., editors. The Art Museum As Educator. Berkeley: University of California Press, 1978.

Prepared from over 100 reports, based on interviews and observations by a team of reporters working over a period of 18 months. Reports on education programming at 71 museums, including a handful of non-art museums.

Old Economy. "The Live-In at Old Economy." Ambridge, PA: Old Economy, n.d.

Parr, Albert Eide. "History and the Historical Museum." Curator 15/1: 53-61.

Place, Linna Funk; Zangrando, Joanna Schneider; Lea, James N.; Lovell, John. "The Object As Subject." American Quarterly, 3 August 1974, pp. 281-294.

Enthusiastic proclamation of the museum as an educational resource for teachers and students of American Studies.

Platt, Doris. "A Contribution to Classroom Study." Museum News (February 1967): 34-36.

Rath, Frederick L. Jr. and O'Connell, Merrily Rogers, editors; Reese, Rosemary, compiler. A Bibliography on Historical Organization Practices, Volume 3, Interpretation. Nashville: American Association for State and Local History, 1978.

Schlereth, Thomas J. "It Wasn't That Simple." Museum News (January-February 1978): 36-44.

_____. "The Historic Village As A Learning Environment." Museologist (June 1977): 10-17.

_____. "Historic Houses As Learning Laboratories: Seven Teaching Strategies, Technical Leaflet 105," History News, Vol. 33, No. 4, April 1978.

_____. "Collecting Ideas and Artifacts, Common Problems of History Museums and History Texts," Roundtable Reports (Summer 1978)

This article is adapted from a slide lecture delivered by Schlereth to the Museum Studies Institute sponsored by Connor Prairie Pioneer Settlement and the Indiana Committee for the Humanities at Noblesville, IN, June 13, 1978.

Screven, Chandler G. and the Center for Museum Education. "Selected Bibliography on Museum Evaluation and Research." June 1978.

Prepared for the AAM Annual Meeting, June 1978, this bibliography provides suggested sources on evaluation for both motivated novices and persons with some familiarity in this area. See "Planning Your Program...", this sourcebook.

Sebolt, Alberta P. "Using the Community to Explore 200 Years of History." Social Education, (November/December 1975) 456-457.

Social Education is published by the National Council for the Social Studies. Membership in the NCSS is open to any person or institution interested in teaching the social studies. For further information, write NCSS, 1515 Wilson Blvd., Arlington, VA 22209. Social Education is indexed in Education Index and annotated by ERIC/CHESS in Current Index to Journals in Education. This is an especially useful issue on the use of community resources in the teaching of history.

Seidl, Joan. "A Primer of Community Resources." Social Education (November/December 1975) 479-481.

See Sebolt entry.

Sherwood, Dolly. "Historical Goodies Crammed in Old Camelback Trunks." Smithsonian Magazine, June 1977, pp. 106-113.

Tilden, Freeman. Interpreting Our Heritage. Chapel Hill, NC: University of North Carolina Press, 1957, revised 1967.

Classic handbook that addresses guiding principles and philosophy of interpretation. Cost: $2.95.

RESOURCES

American Association for State and Local History
1400 Eighth Avenue South
Nashville, TN 37203
Technical Leaflets available

American Folklife Center
Library of Congress
Washington, D.C. 20540
(Newsletter available)

Center for Museum Education
George Washington University
Washington, D.C. 20052
Annotated bibliography and single-topic sourcebooks available

Center for Southern Folklore
1216 Peabody Avenue
P.O. Box 4081
Memphis, TN 38104

Museum Reference Center
Smithsonian Institution
A & I Building, Room 2235
Washington, D.C. 20560

National Endowment for the Arts Museum Coordinators
See list following Resource Section

National Trust for Historic Preservation
740-748 Jackson Place, N.W.
Washington, D.C. 20006

Ohio Network of American History
Ohio Historical Society
Columbus, OH 43211

Regional Conference of Historical Agencies
314 E. Seneca Street
Manlius, NY 13104

West Virginia Heritage Trunk Program
Department of Culture and History
Charleston, W. VA

STATE AND REGIONAL MUSEUM COORDINATORS

Nancy Holliman
Museum Coordinator
Alabama State Council
on the Arts and Humanities
449 South McDonough Street
Montgomery, Alabama 36130

Robert Flack
Conservation Coordinator
Alaska State Council on the Arts
360 K St., Suite 240
Anchorage, Alaska 99501

Deborah Whitehurst
Museum Coordinator
Arizona Commission on
the Arts and Humanities
6330 N. 7th Street
Phoenix, Arizona 85014

Sarah Jane Casler
Idaho Museum Coordinator
c/o Boise Gallery of Art
Box 1505
Boise, Idaho 83701

Joanne Marks
Museum Coordinator
Colorado Council on the
Arts and Humanities
1550 Lincoln St., Rm. 205
Denver, Colorado 80203

Cathy Stryker
Museum Coordinator
Delaware State Arts Council
1105 Market Street
Wilmington, Delaware 19801

Thomas Chavez
Museum Coordinator
Fine Arts Museum of New Mexico
Santa Fe, New Mexico 87501

Suzanne Bos
Florida Museum Coordinator
c/o Jacksonville Art Museum
4160 Blvd. Center Drive
Jacksonville, Florida 32207

Albert Sperath
Kentucky Arts Commission
Frankfort, Kentucky 40601

Dennis Fiori
Maine Stat

Dennis Fiori
Maine State Commission on Arts
and Humanities
State House
Augusta, Maine 04330

Nancy Padnos
Massachusetts Council on
Arts and Humanities
1 Ashburton Place
Boston, Massachusetts 02108

Dolores Slowinski
Museum Coordinator
Michigan Council for the Arts
1200 Sixth Avenue
Detroit, Michigan 48226

Edeen Martin
Museum Coordinator
Mid-America Arts Alliance
2440 Pershing Road, Suite G-50
Kansas City, Missouri 64108

Diantha Schull
New York State Council on the Arts
80 Centre Street
New York, New York 10013

Lorraine Laslett
Museum Coordinator
North Carolina Arts Council
107 E. Morgan St.
Raleigh, North Carolina 27611

Mara Trautman
Museum Coordinator
Office of Arkansas State
Arts and Humanities
300 West Markham
Little Rock, Arkansas 72201

Alice Wright
Museum Coordinator
Ohio Arts Council
50 West Broad Street
#2840
Columbus, Ohio 43215

Alvin O. Turner
Museum Coordinator
Oklahoma Arts and Humanities
Council
2101 N. Lincoln, Rm.640
Oklahoma City, Oklahoma 73102

Hedy Hartman
Museum Liaison
South Carolina Museum Commission
P.O. Box 11296
Columbia, South Carolina 29211

Georgi Fletcher
South Federation State Arts Agencies
225 Peachtree St., N.E.
Atlanta, Georgia 30303

John Buchanan
Museum Coordinator
Tennessee Arts Commission
222 Capitol Hill Bldg.
Nashville, Tennessee 37219

Cindy Sherell
Director
Texas Association of Museums
c/o Texas Commission on the
Arts and Humanities
P.O. Box 13406
Capitol Station
Austin, Texas 78711

Greer Markel
Museum Coordinator
Utah State Division of Fine Arts
609 E. South Temple Street
Salt Lake City, Utah 84102

Phyllis M. Houser
Virginia Museum of Art
Boulevard and Grove
Richmond, Virginia 23221

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-No doubt most of our readers are already familiar with the Center's annotated bibliography, Information About Information. Volume 1, No. 4 (October 1977), a complete listing of the Center's holdings in the area of history, makes up this last section.

A New Year? A Time For Renewal!

In 1978, the Center for Museum Education will publish three issues of *Information About Information*, the annotated bibliography to the Center's collection of program materials and related information about museum education. The first issue, available May 1978, will share with you the Center's holdings in the important area of docents and museum volunteers.

While the Center will publish three issues in 1978, as compared to four issues in 1977, there will be as much, or more, material in *Information About Information* this year as in the 1977 numbers.

As in our first year, *Information About Information* will be available either by subscription or by individual issue. A prepaid subscription will cost $13.50, individual issues will cost $5.00 each. For those of you who request to be billed, the subscription rate is $14.00.

Please complete the order form below and return it to the Center as soon as possible. We look forward to hearing from you.

(Limited numbers of *Information About Information* for 1977 are still available. Volume I, issues number 2, 3 and 4 may be purchased for $3.50 each, or three for $9.00. Remember, this price is for **back issues** only.)

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INFORMATION ABOUT INFORMATION

An Annotated Bibliography

Center for Museum Education
George Washington University
Washington, D.C. 20052
Vol. 1, No. 4 (October 1977)

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Milwaukee Public Museum. "A Day in Pioneer Wisconsin." n.p., n.d. (5pp.) 32.A.1

Teacher aid for 4th grade class visit to museum during curriculum study of state history. Includes pre-visit discussion questions, vocabulary and related museum exhibits. Inexpensive, and well done.

Sidford, Holly. "Stepping Into History." Museum News, November 1974. (4pp.) 32.A.2

From theme issue of Museum News, "History Lives!," this article outlines some things to consider when setting up an education program based on skill or craft demonstrations. At time of the writing, the author was program coordinator for Old Sturbridge Village.

Cannot be photocopied.

Montgomery, Robert W. "History for Young People: Organizing a Junior Society, Technical Leaflet 44," History News, Vol. 22, No. 9, 9 September 1967. Revised 1972. (8pp.) 32.A.3

Guide to do just what the title says, including possibilities for local and statewide activities, revenue and expenses and newsletters.

Write directly to American Association for State and Local History, 1400 Eighth Avenue South, Nashville, TN 37202.

Platt, Doris. "History for Young People: Projects and Activities, Technical Leaflet 38," History News, Vol. 21, No. 9, September 1966. (8pp.) 32.A.4

Another basic guide for small historical societies. Dated illustrations and writing style, but still provides solid considerations if an historical society is at the starting line in involving youth in its activities. Author is museum educator with years experience at the Wisconsin State Historical Society.

Write directly to AASLH. See 32.A.3 for address.

Mystic Seaport. "19th Century Maritime Vocabulary." The Marine Historic Association, Inc., 1971. (11pp.) 32.A.5

Attractive booklet for teachers with information about nautical and whaling community of 19th century. Pre-visit aid with pleasant line drawings.

Smithsonian Institution, Office of Public Affairs. "Smithsonian and Scholastic Public Portfolio Series on American History." Washington, D.C.: SI, 17 November 1975. (7pp.) 32.A.6

Announcement for "The American Experience," a pictorial history of America in 20 portfolios jointly produced by SI and Scholastic Magazines, Inc. Center staff have not seen copies of the portfolios.

Write directly to Scholastic Book Services, 906 Sylvan Avenue, Englewood Cliffs, N.J. 07632. Cost: $32.67 per portfolio; $532.67 per set of 20 portfolios.

Mystic Seaport. "School and Youth Group Visits." n.p., August 1974. (23pp.) 32.A.7

Overview of program offerings, including overnights and repeat visit study tours, with information on "fitting out the group." Also includes information sheets on ship types, whales and outfitting for sea voyage. Mix of pre-visit organization information with discussion questions and background facts.

Gallier House. "Object Game Sheet." n.p., n.d. (2pp.) 32.A.8

Take-home sheet encourages child to review visit to Gallier House, a 19th century home of a New Orleans architect. Five activities relating household objects in collection to original use, appropriate place in home, etc. Very simple and inexpensive. Easily adapted to other museums. Elementary age level.

Department of Education, National Portrait Gallery. "The Trial of John Brown." n.p., 1977. (1pp.) 32.A.9

Handout for teachers describing 3-part education program dealing with story of John Brown's raid at Harpers Ferry. NPG staff reenacts the trial in classroom; students comprise jury. Unit ends with visit to NPG for portrait study tour of Brown's contemporaries. The reenactment is used to introduce students to the collection of The NPG and to serve as an extension program to enrich school curricula in disciplines like government, black studies and American history. First offered in 1974, the program proved so popular that it has been reinstated January-March 1978. Some presentations were videotaped.

National Archives, Education Programs Staff. "Teaching History from Primary Sources." Washington, D.C.: NA, Summer 1973. (17pp.) 32.A.10

Reproductions of documents in booklet form with 2 pages of text. Subject covered is Black Americans in Revoluntionary War. Minimal instruction for using primary documents to enhance social studies or history lessons, but reproduced documents are accessible to classroom.

Department of Education, National Portrait Gallery. "Discover Portraits." n.p., 1977. (1pp.) 32.A.11

Schoolchildren, grades 3-5, are introduced to portraits by playing detective and looking for clues about the subject of each portrait. Program includes in-class slide presentation and art activity in which students draw their own portraits with appropriate clues. A tour of the museum introduces portraits in different media. An art-emphasis tour includes a visit to the Portrait Workshop where students can use sculptor's tools and experiment with different noses on a clay head. Announcement for teacher's information.

DeCato, Frank; Glennon, Rose Mary; and Leahy, Chris. "Anywhere So Long As There Be Freedom." Baltimore,MD: Baltimore Museum of Art, September 1975. (36pp.) 32.A.12

Materials for school classes attending Bicentennial exhibition on Charles Carroll of Maryland. Four page set of background sheets with suggested activities. Good model.

Grumberg, Stephanie. Teacher Materials and Student Handouts. Washington, D.C.: The Daughters of the American Revolution Museum, 1976-1977. (5pp.) 32.A.13

Invitation encouraging teachers to view museum as a free resource. Also, inexpensively produced take-home sheets for students include match game and related crafts projects.

Museum of New Mexico, Education Division. "Spanish Colonial Life in New Mexico." Museum of New Mexico, n.d. (16 pp.--4 pp. text and 12 black and white prints.) 32.A.14

One-page information sheet on early New Mexico with short cultural history of state, illustrations, bibliography and Spanish-origin vocabulary list. Available in Spanish and English. Product of joint efforts between museum and state's history division of photographic archives. Museum

staff tries to get maximum mileage from archives' staff research by using same information in portfolio format, kits and mobile unites. Secondary student reading level.

Available from Museum of New Mexico, P.O. Box 2087, Santa Fe, NM 87503. Cost: $1.50.

Artner, Gail. "Colonial Dabbler Workshop." Detroit: Detroit Historical Museum, 1975. (45pp.) 32.A.15

As a bicentennial activity, the museum education staff provided 5 hour-long workshops on colonial domestic activities in an historic setting to leaders of Detroit area Girl Scout Council. This manual supplemented those workshops. Includes historical notes on Detroit of the 18c, food preservation, recipes, soap and candlemaking, supply sources and bibliography.

School Services Division, Education Department. Greenfield Village and Henry Ford Museum. "Your Day in a School of the 1800s." Dearborn, MI: Edison Institute, 1972. (20pp.) 32.A.16

Teacher's guide with procedures and rules for 20th century class visit to 19th century school on grounds of Greenfield Village with suggested lessons for eight grade levels. Visiting teacher and pupils conduct class in school according to outline of 19th century activities and procedures presented in this guide.

Felton, Zora Martin. "A Walk Through 'Old' Anacostia." Washington, D.C.: Smithsonian Institution, Anacostia Neighborhood Museum, September 1975. (44pp.) 32.A.17

Guidebook and map of a predominately black neighborhood in Washington, D.C. Suggested uses for grades k-7 as well as personal testimonies of neighborhood teachers on individual adaptions. Imaginative variety of pre- and post-walk activities; teacher's supplement gives brief history of area with additional illustrations. Attractive graphics with large type and single building illustrations.

For questions on philosophy, preparation and production of this guidebook, please contact Ms. Felton, Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C., 20560. For photocopies of the guidebook, please write to the Center.

Bay, Ann. "Museum Programs for Young People, Case Studies." n.p., 1973. (291pp.) 32.A.18

This two-part study of humanities projects for young people in 24 American museums includes: 1) a set of 14 case studies, each of which analyzes the programs of a single museum under 8 subject headings; and 2) under the same headings, programs of special interest that did not lend themselves to the case study format. Very useful overview of the state of youth programs in 1973. Still a valuable resource book.

Order directly from Ann Bay, Office of Elementary and Secondary Education, Smithsonian Institution, Washington, D.C. 20560. Free.

Grochau, Karen E. "'To See' A Museum--A Guide to the Western Reserve Historical Society." Cleveland: n.p., n.d. (67pp.) 32.A.19

This guidebook is written for adults with sections directed to the children or to adults accompanied by children. Brief notes on cultural history in exhibits are followed by questions that can be answered by looking at the exhibit. Related topics are then listed. Sheets of children's activities are perforated for removal. Bibliography at high school and adult level includes references to manuscripts in society's collection. Clear, usable. An excellent model.

Order directly from Karen E. Grochau, Curator of Education, Western Reserve Historical Society, 10825 East Blvd., Cleveland, OH 44106. Cost: $2.00.

"Education Programs, New York State Historical Association and The Farmers' Museum." Cooperstown, NY: n.p., 1 November 1976. (44pp.) 32.A.20

Concise, informative breakdown of broad range of education programs available at NYSHA and Farmers' Museum. Sort of an annual report of education activities.

Western Reserve Historical Society. "The People Who Built Cleveland: Ethnic Heritage." Cleveland: WRHS, n.d. (3pp.) 32.A.21

This 4-hour program for 5th and 6th graders explores the ethnic heritage of Cleveland. Part of SEE (Special Extended Enriched) Programs which are longer than usual class visits, focus on a single theme and use participatory techniques like simulation and role playing. The goal of SEE is to raise the overall learning level of children who participate.

Similary, the East Cleveland Project, 1971-75, made the museum an integral part of an enriched and extended (11 month) school year. A full report of the role of The Cleveland Museum of Art in the East Cleveland Project is found in The Art Museum As Educator, University of California Press, Berkeley. The Center has an editor's copy of the book.

_____. "Museum Careers are FUNdamental: Career Education." Cleveland: WRHS, n.d. (6 pp.) 32.A.22

Also part of SEE Program, but aimed at junior and senior high school-age students. Program funded through state's career education program. Good model for using outside funds not usually tapped for museum education.

National Council on the Aging, Inc. "Exploring Local History." Washington, D.C.: NCOA, 1977. (72pp.) 32.A.23

Part of Self-Discovery Through the Humanities Series, funded by NEH and NCOA; an eight-week unit designed for use in senior citizen centers. Including visits to local historical sites, a film on historic preservation, recording of oral histories, and selections from poetry, history and fiction, the unit stresses the role that each of us can play in the appreciation and development of the history of our own localities. With leader's manual.

Cannot be photocopied. For additional information, write directly to National Council on the Aging, Inc., 1828 L Street, N.W., Washington, D.C. 20036.

Dorfman, Ruth; Wilson, Jay; and Riemer, Janice. "Project Paideia." Farmington, CT: n.p., n.d. (3pp.) 32.A.24

Collaborative effort between Farmington Museum and public junior high school whereby cultural and historic resources of community are integrated into curriculum. Sketchy syllabus for three week unit.

Minnesota Historical Society. Miscellaneous education materials. St. Paul, MN: MHS, n.d. (n.a.) 32.A.25

This state agency produces education materials of very high quality for statewide distribution, including two Minnesota History Curriculum Resource series--state government and Ojibwe people. Unit on Ojibwe includes individual student booklets, teacher's guide, banners, filmstrips, posters and facsimile documents. An advisory committee of American

Indian Studies Department, University of Minnesota, cooperated with the Education Division of the Historical Society, in designing this unit. Each kit is directed toward elementary and secondary grades and is available for sale. Also produces an award-winning state history magazine for classroom use.

Write directly to Minnesota Historical Society, Education Services Division, St. Paul, MN 55101.

The Historical Society of York County. Miscellaneous Teacher Materials. York, PA: n.d. (Each activity averages 3 pp.) 32.A.26

Activity sheets cover quilting, candlemaking, use of vegetable dyes, pierced tin candle holders, toymaking and stencilling. Activities relate to items in York's collection and region. Inexpensively prepared materials for classroom use. Helpful adjunct to visit to Society. Most helpful include appropriate grade level for each activity.

State Historical Society of Colorado. "CACHE: Classroom Aids for Colorado History Education." Denver: SHSC, n.d. (14pp.) 32.A.27

Good lay-out with succinct descriptions of program content, extension services, publications and minorities materials, plus regional distributors for state's materials. A catalogue of education products of State Historical Society. Nifty packaging--a match for the catch-y title.

Museums at Stony Brook. Program announcements. Stony Brook, NY: n.d. (2pp.) 32.A.28

Two announcements for teachers of program offerings for grades 2-6. Attractive handouts that provide good idea of programs in 19th century school and colonial workshop.

Miscellaneous education materials of George C. Marshall Museum and Research Foundation. n.p., May 1976. (12pp.) 32.A.29

Library, archives and museum on life and times of George C. Marshall. Program descriptions for elementary and secondary students. Primarily of interest to educators with similar single-individual-oriented collection.

Old Sturbridge Village. Miscellaneous education materials. Sturbridge, MA: OSV, n.d. (n.a.) 32.A.30

."High School Programs." Excerpt of article from The Art Museum As Educator, University of California Press, outlining one-day investigations of special problems like rural poor, role of women in early America. (1pp.)

."Resource Packet 1, Thirty-five Sturbridge Families." Factual sheets about 35 families who lived in Sturbridge between 1790-1840. Introductory material gives background on sources of information and suggested classroom uses. A nice piece of goods. (44pp./7pp.introduction.)

."World of Work." Set of 5 resource kits on early 19th century work. Grades 4-12. Sample outline for Kit #1, The Textile Process in Rural New England, with background information on issue of work. Kits funded by NEH. (8pp.)

."Program Announcement." Structured, well-organized presentation of available programs. Useful model. (6pp.)

."A Study-Guide for Adults." Brief handout for adults accompanying children with sensible suggestions for pacing, comparing,contrasting, observing. Separate guides for adult leaders and teachers. Topics include work, family and community. (2pp. each)

."Each Child Felt Needed in Experiment in Living." Newspaper article about week-long live-in experiment at OSV. (1975, 2pp.)

"Developing a 'Local Memory.'" The Washington Post, 1 November 1977. (1pp.) 32.A.31

Editorial about a local history curriculum underway for D.C. public schools. Initial teachers' draft finished. Some testing done. Contact Kathy Smith, c/o Advisory and Learning Exchange, 1101 15th Street, N.W., Washington, D.C. 20005.

Eastern Washington State Historical Society. "Object Analysis Games, 1 and 2." Spokane, WA: n.p., n.d. (oversized, 16pp. to photocopy.) 32.A.32

The first object analysis game newspapers were produced to accompany an exhibit of 25 early American household objects. The objects were unlabelled. Illustrations of objects appeared in newspaper with three possible uses. Visitors were encouraged to consider the object and to select the most likely answer. Period advertisements and articles on the same objects appeared elsewhere throughout the newspaper. A visitor could check his choice by further reading.

For 3,000 copies of Object Analysis Game 1, the cost was $125.00. Because of its popularity, Object Analysis Game 2 was published with 20 other objects.

Troy, Rosemary E. "Jonathan Holmes Day." Freehold, N.J.: Monmouth County Historical Association, June 1977. (1pp.abstract, 44pp.) 32.A.33

School children visiting an 18th century farmhouse receive name tags of former residents. Docents use tags to emphasize different roles and age relationships. Children in small groups participate in activities of 4 sections (kitchen, downstairs, upstairs with spinning and weaving, and cellar with woodworking tools.) Children match modern implements with older versions; visit ends with mix and match and word find to take home. Very specific program outline with excellent abstract.

_____. "General Clinton's Headquarters." Freehold, N.J.: Monmouth County Historical Association, June 1977. (1pp. abstract, 31 pp.) 32.A.34

An 18th century house serves as a focus for two areas of concentration--"Why was the house chosen as General Clinton's headquarters?" and "What did the occupant do while the British occupied the house?" Materials include house history sheets for teachers and games and recipes for children.

Department of Education, Colonial Williamsburg. "Theme Study Units." Williamsburg, VA: CW, n.d. (average length 50pp.) 32.A.35

These thoughtful workbooks include activities to be used as pre-and post-visit materials, can be used as in-class activities exclusive of a site visit and provide cultural and historical contexts.

On file with the Center:

- .Craftsmen in 18th Century
- .Women in Colonial Virginia
- .How We Study History
- .Study of an 18th Century Community
- .Raw Materials, Transportation

These and other Teacher's Guides cost $1.00 each. Order directly from Colonial Williamsburg, Department of Education, P.O. Box 627, Williamsburg, VA 23185.

Buff, Leni; Kaplowitz, Laurie; and Yellis, Ken. "Include Me In." Washington, D.C.: Smithsonian Institution, National Portrait Gallery, 1977. (6pp.) 32.A.36

In-classroom, museum-collection-related, history program for elementary school. Can be used without a museum visit, but functions most effectively when followed up with a museum visit. Children discuss and decide amongst themselves whether or not and why the following people should be included in the NPG Collection: Amelia Earhart, Babe Ruth, John Wilkes Booth, George A. Custer. Sets of photographs of each person are used and short one-page biographies accompany each set of photographs. As of this writing, the kit has been tested in only two classrooms.

The Adirondack Museum. "History Hunt." Blue Mountain Lake, NY: AM, February 1977. (3pp.) 32.A.37

Local history project for elementary and secondary students based on 10 stimulating inquiry questions with suggested related activities. Organized competition by museum among area schools with best projects pulled together into a traveling exhibit available for school loans.

Philipse Manor Hall. "Free Museum Programs for Children in Grades 4-8." Yonkers, NY: PMH, n.d. (6pp.) 32.A.38

Brief descriptions of 5 programs available at 18th century manor hall. Program descriptions give good indication of general purpose of visit, visit's logistics and techniques used. Topics include: Loyalist Soldier, Clues to the Past, Portrait Workshop, Dig-it, Citygrowth. Designed for teachers' information, this is a good and inexpensive model.

Ontario Ministry of Natural Resources. "History Voyages in Huronia." n.p., n.d. (14pp.) 32.A.39

Regional interpretation program of 5 sites along southern shores of Georgian Bay, Canada, including historic sites, the natural environment, and museum. Sensible hints for traveling some distance to visit a site. Little substantive information.

"Close-Up." Washington, D.C.: Close-Up Foundation, 1975. (n.a.) 32.A.40

Begun in 1970, Close-Up is a national and non-partisan project to bring high school students and teachers together with community and national government officials.

The governmental process becomes the vehicle for learning about government, legislative process and policies. A large-scale, nationwide government education program in which students learn firsthand from an object--U.S. government.

Write directly to Close-Up, 1054 Thomas Jefferson St., N.W., Washington, D.C. 20007.

"Instructions on the Study of Period Rooms/Period Settings." n.p., n.d. (10pp.) 32.A.41

An outline of items to consider when seriously assessing a period room as an historical object. Not a light presentation. Serious, straightforward; could be used with advanced high schoolers.

School Services Division, Education Department, Greenfield Village and Henry Ford Museum. "Development of Power, A Guide for Teachers." Dearborn, MI: Edison Institute, 1972. (50pp.) 32.A.42

A brief historical review of the development of power. Can be background for a museum visit or used independent of a visit. Not a powerhouse of innovation.

_____. "Transportation, A Guide for Teachers." Dearborn, MI: Edison Institute, 1970. (20pp.) 32.A.43

Like 32.A.42, but in outline form.

_____. Miscellaneous lesson sheets. Dearborn, MI: Edison Institute, n.d. (5pp.) 32.A.44

Information sheets for teachers simply explaining available tours. Attractive, but not so useful as 32.A.30 or 32.A.38.

The Miami Purchase Association. "An Historic Hunt." Cincinnati, OH: n.d. (2pp.) 32.A.45

Intriguing and inexpensive means to direct student's attention to comparison of 19th century and 20th century through simple brochure with illustrations and phrases describing then and now items. Includes instructions on how to cut a quill pen. Upper elementary grades.

Gourlay-Gabler, Ann. "Turkey Run Worksheets." n.p., 22 October 1975. (7pp.) 32.A.46

Simple, inexpensive worksheets for visit to Turkey Run Farm, a National Park Service facility in McLean, VA,

patterned after a common farm of 1770s. Questions provoke comparison of then and now, observations of building materials and livestock, with data retrieval chart to systematically recite and review observations of topics like children's role in cabin and out of doors, women's role and decorative objects. Grades 4-5.

Old Economy. Miscellaneous education materials. Ambridge, PA: Old Economy, n.d. (n.a.) 32.A.47

."Your Tour of Old Economy Village." As a teacher's guide to a communal religious settlement of 1830s, the booklet provides general information and discussion questions of Old Economy as both a religious settlement and a museum. Booklet suggests wisely that teachers alter questions to suit individual class needs. Glossary includes definitions of related terms sometimes difficult to explain, like "pietism" and "celibacy." Suggestions are included to facilitate smooth class visit; free village pass encourages a pre-class visit by teacher. Complex site presented with clarity. (8pp.)

. Black, Patricia. "The Live-In at Old Economy." The Harmonic Association, Inc. Pamphlet explains technical and ideological aspects of live-in program for fifth graders. Students spend 1 full day in role of child in Economy in 1830s. The author outlines program preparations, like designing teacher orientation kit and costuming participants. Detailed daily itinerary included with descriptions and illustrations of necessary supplies. Alternative programs at site also listed with supplementary activities for Live-In participants. Pamphlet is valuable resource as it provides detailed information on the theory, planning and results of a participatory museum that emphasizes "learning by immersion." (42pp.)

."Old Economy, Elementary Education Programs, 1976." In 1969, the staff began development of a museum curriculum in cooperation with the Philadelphia Historical and Museum Commission. This sequential education program is designed to supplement formal school curricula in school districts in s.w. PA, eastern Ohio and W. VA. Because of this diversity of school districts, several sets of social studies curricula were reviewed to get a broad outline of development of social studies at elementary level. This booklet outlines programs K-5 developed as a result of those reviews. A detailed, thoughtful and complete description of programs available at Old Economy. (33pp.)

Sapf, Jayn; Zimmerman, Lorna. "We the People, Teacher's Guide." Washington, D.C.: Smithsonian Institution, National Museum of History and Technology, Spring 1976. (5pp.) 32.A.48

Prepared by two docents, this guide is a synopsis of themes within a 1-1/2 hour tour of Bicentennial exhibit on the system of American government. Gives teacher a good sense of areas to be covered and artifacts to be used. Pre-and post-visit activities suggested. Grades 5 and above. Inexpensive. Useful script.

North, Jane. "Introduction to 'Discover Portraits' Unit." n.p., 1975. (3pp.) 32.A.49

Prepared by graduate student in museum education when serving her internship at the National Portrait Gallery. This is a draft of an introduction for teachers of classroom materials for a "Discover Portraits" unit. Thoughtful and well-done. Good model for organization and content.

Davis, Marilyn Solway. "Student Sheet, Luce Hall of News Reporting." n.p., 1975. (7pp.) 32.A.50

Directing questions guide the visit of grade schoolers to news hall at Smithsonian Institution. Puts students in role of reporter looking for news scoops. Inexpensive to produce.

Provincial Museum, Circulating Exhibits. "Fashion Doll." n.p., n.d. (5pp.) 32.A.51

Black and white line drawings, suitable for coloring, of female paper dolls with fashionable attire 1880-1940. No text. Might be used as a handout with traveling exhibition on clothing and costumes.

Mann, Marelyn and Hall, Betty. "Report on the CEMREL--Missouri Historical Society Cooperative Education Project." n.p., June 1977. (13pp.) 32.A.52

Using methods of historical inquiry, this 5-lesson classroom unit, entitled "Pursuing the Past: 1833-1887, The St. Louis of James B. Eads," is designed to acquaint 4th through 6th graders with 50 years of St. Louis history to examine the differences and similarities between the past and present. Materials include a trunk of artifacts; a specially written text for students, The Historian As Detective; a slide-tape presentation; and copies of original source materials. A lucid project report relates chronological history of the project from initial need to funding to field testing with plans for the second year.

Waters, Christopher M. "Experiencing History: The Student Vantage." The History Teacher, Vol. VIII, No. 3, May 1975. (20pp.) 32.B.1

Student's view of interdisciplinary course offered by California State University, Long Beach, begun in 1973. Initial class, "Growing Up in France and Germany, 1870-1918," used simulation, role playing, visual media to immerse students in that period for 3 hours. Instructors took on roles of father, nurse, teacher. Students experienced comparative and contemporary interpretations of those two countries. The program is still in operation as of 1975. Interesting approach to college history with obvious implications for museums.

The History Teacher is published quarterly by the Society for History Education, Inc. Single copies of current and back issues can be ordered from the Business Manager, The History Teacher, Department of History, California State University, Long Beach, 6101 E. Seventh Street, Long Beach, CA 90840. Back issues are also available from University Microfilms, 300 N. Zeeb Road, Ann Arbor, MI 48106.

American Association of State and Local History. Miscellaneous publications. Nashville: AASLH, n.d. (n.a.) 32.B.2

Organized 1940, this professional organization for individuals and institutions interested in state and local history, issues a monthly magazine, History News, with current news in the field, legislation, successful programs, new publications, employment vacancies; produces and rents or sells slide/tape training kits on many aspects of historical society work; includes technical leaflets into most issues of History News and also makes them available individually (See 32.B.3); maintains consultant services, regional professional seminars; publishes books and bulletins dealing with broader problems of historical organizations and those requiring extended and detailed study, including the Directory of Historical Societies and Agencies in the U.S. and Canada, published every two years. Annual meetings held in the fall.

For additional information, write directly to AASLH, 1400 Eighth Avenue South, Nashville, TN 37203.

Ellsworth, Linda. "The History of a House, How to Trace It, Technical Leaflet 89," History News, Vol. 31, No. 9, September 1976. (8pp.) 32.B.3

Precisely what the title implies, this is a step-by-step guide with illustrations and bibliography.

Write directly to AASLH; See 32.B.2 for address.

Fishel, Leslie H., Jr. "The Role of the Historical Society in Contemporary America." Keynote address at the 35th annual meeting of the American Association for State and Local History, Mackinac Island, MI, 16 September 1975. (7pp.) 32.B.4

Historians are the scorekeepers of our past. Historical Societies will dissipate their energies unless they merge with today's world, engage its attention and fill the void for the American worker who is underemployed, not challenged by his job. The historical society should serve this constituency.

Greene, Jack P. "The New History: From Top to Bottom." New York Times, 8 January 1975. (1pp.) 32.B.5

News article about historical interpretation inspired by work of Annales School in France where prominence and visibility no longer constitute an automatic place on the historical shelf. "From the perspective supplied by the new history, it has become clear that the experience of women, children, servants, slaves and other neglected groups are quite as integral to a comprehensive understanding of the past as that of lawyers, lords and ministers of state; that in terms of explaining social behavior, popular culture is far more revealing than high culture; and that great events are important objects of study only when they open a window upon otherwise obscure aspects of the more basic processes of social change."

Struble, Lee. National Capital Parks, Great Falls Tavern, C & O Canal, Great Falls, VA. Interviewed by Liz Hotchkiss, 23 April 1975. (3pp.) 32.B.6

Interview by graduate student in museum education of a non-educator, in this case a museum technician. Good model for other educators interested in sounding out non-educators--usually a fascinating exercise.

State Historical Society of Wisconsin. "Patterns of History." Madison, WI: SHSW, n.d. (2pp.) 32.B.7

Order form and descriptive brochure for 19th century dress patterns from State Historical Society of Wisconsin.

Write directly to SHSW, 816 State Street, Madison, WI 53706.

"Regional Conference of Historical Agencies." n.p., n.d. (2pp.) 32.B.8

Established 1971 to serve 23 counties in NY State, RCHA provides information and technical assistance to historical societies and related agencies. Services include: monthly newsletters, consultants, workshops and training programs, photo media center, and district meetings.

Address inquiries to: RCHA, 314 E. Seneca Street, Manlius, NY 13104.

"The Balch Institute." n.p., n.d. (5pp.) 32.B.9

Chartered 1971, this organization stimulates and facilitates research in American political history, North American immigration, ethnic, racial and minority group history and American folklore. Services include: reading lists, bibliographies, conferences and symposia, exhibitions and educational programs.

Address inquiries to: Balch Institute, 18 South Seventh Street, Philadelphia, PA 19106. (215) 574-8009.

Flowerman, Amy E., ed. The Victorian Society in America Bulletin, Philadelphia: VSA, 1977. (average length 8 pp.) 32.B.10

This is the almost monthly (not July or August) newsletter of the VSA, an organization devoted to the preservation of 19th century art, architecture and material culture. Bulletin includes chapter news, publications, programs and tours. The September 1977 issue highlights education programs at Cheney Cowles Memorial Museum, Spokane and Fort Concho Museum, San Angelo, TX.

Address inquiries to: Ms. Amy Flowerman, Editor, The Victorian Society in America Bulletin, East Washington Square, Philadelphia, PA 19106.

The National Trust for Historic Preservation. Membership brochure. n.p., n.d. (2pp.) 32.B.11

Brochure relating benefits of membership in Trust, the only national, private organization chartered by Congress to encourage public participation in the preservation of sites, buildings and objects significant in America's history and culture. Monthly newsletter (Preservation News) and advisory services on preservation programs and projects.

Address inquiries to: National Trust for Historic Preservation, 740-748 Jackson Place, N.W., Washington, D.C. 20006.

Ailbeck, Dr. Willard D. "Springfield in the 1870s." Springfield, Ohio: Clark County Historical Society, 1977. (13pp.) 32.B.12

Booklet recounts events of 1870s with information drawn from newspapers, census records, etc. to give 20th century Springfield resident a better sense of problems, expectations etc. of fellow residents one hundred years earlier.

Address inquiries to: Clark County Historical Society, Springfield, Ohio 45501.

Stewart, Milo. New York State Historical Association, Cooperstown, NY. Interviewed by Jane W. North, 21 April 1975. (4pp.) 32.B.13

Brief rundown of NYSHA programs culled from Stewart's talk to graduate students in museum education and from subsequent interview with North.

"Oral History Report for 1974." NYC: Columbia University, 1974. (17pp.) 32.C.1

Report of activities of Oral History Research Office for 1974, including: course in oral history techniques for advanced credit; acquisition of 180 hours of oral reminiscences of Nikita Khrushchev; reader's guide to the literature of oral history; The Oral History Collection, a catalogue of their collection; micro editions of 200 memoirs; and current related books. Good source for those with an oral fixation.

Address inquiries to: Oral History Research Office, Box 20, Butler Library, Columbia University, New York, NY 10027.

"Instructions for Mailing Family Histories." n.p., n.d. (5pp.) 32.C.2

Forms to use when interviewing one's family for inclusion in family history archives. Good guide questions to look at if planning an oral history project.

Address inquiries to: Social Welfare History Archives, University of Minnesota Libraries, Minneapolis, MN 55455.

Armstrong, Jacklyn. "Talking Together." n.p., June 1976. (14pp.) 32.C.3

The report of an oral history project involving some 35 senior citizens and fifth and sixth graders from Harrisburg, PA. The children and senior citizens met one day a week for several hours over a period of 3 weeks. Tied in with classroom studies in language skills and social studies, the children interviewed the adults, wrote up their findings, and produced "Collected Oral Histories."

The project was jointly organized by two teachers and the staff of the Aesthetic Education Learning Center of the Ways and Meaning Place, Harrisburg, a facility which houses a variety of programs including some related to senior citizens.

For information, write to Bill Thompson, Ways and Meaning Place, Boas School, Forster and Green Street, Harrisburg, PA, 17102.

In addition, a manual is available with information on how to set about to conduct an oral history project. Write to Social Studies Advisors of Pennsylvania Department of Education, Box 911, Harrisburg, PA 17126. Attention: Elizabeth Haller. Price not available.

Roddy, Joseph. "Oral History: Soundings from the Sony Age.: RF Illustrated, Vol. 3, No. 3, May 1977, p. 9-11. (2pp.) 32.C.4

Update of oral history practices and profession with report on specific university archives, some with Rockefeller Foundation help. This newsletter, published 3 to 4 times a year, is free and reports on RF funded projects.

"Readers Write Books." n.p., 1974-75 (8pp.) 32.C.5

Program developed by Rockford Illinois Public Library is a good example of how a good basic idea can be used in a number of alternative ways from small children to senior citizens. This oral history program evolved from a program to encourage young children to "publish" their own large-print stories. Program description is brief, but will generate ideas and includes some of the pitfalls to watch for.

"Center for Southern Folklore." n.p., 1977 (12pp.) 32.C.6

Begun in 1972, the Center documents through films, records, still photographs and books disappearing folk traditions in the South. A traveling exhibit with 18 panels and 25 objects has also been produced, "Folk Art and Crafts: The Deep South." Handsome sepia and buff promotional brochure.

Address inquiries to: The Center for Southern Folklore, 1216 Peabody Avenue, P.O. Box 4081, Memphis, TN 38104. (901) 726-4205.

"Hand-Made Tools: Ancient Symbols of Another World." Washington Post, 21 April 1974. (2pp.) 32.C.7

News review of beauty and function in hand-made tools with excerpts and sketches from A Museum of Early American Tools, Eric Sloane. Of little real use, but a pleasant piece too nice to throw out.

Perry, Dana. "Kalorama: From Country Estate to Urban Elegance." n.p., 1977. (2pp.) 32.C.8

Brochure of small exhibit showing transition of urban Washington, D.C. neighborhood. At end of exhibit, visitor was invited to sit at individual desk, turn on cassette tape recorder with taped recollections of three men who grew up in the neighborhood. A photo album accompanied the taped recollections, narration and music. Visitors with related information were encouraged to recount their memories to staff.

Miner, Robert G., ed. Early American Life, August 1974. 32.C.9

Magazine of early Americana, this issue includes several pages of historic area walking tours. Magazine available to members of Early American Society.

Write to: Early American Society, Gettysburg, PA 17325.

Community Environments. "Crafts Revisited Handbook." New York City: The Metropolitan Museum of Art, January 1976. (65pp.) 32.C.10

Bicentennial project sponsored by Bureau of Art, Board of Education; Community Environments, a non-profit arts and crafts organization; Junior Museum, The Metropolitan Museum of Art; and the NYC Bicentennial Corporation. Handbook was the result of a teachers' course for the Bicentennial and was created to rekindle a classroom interest in crafts. Workbook includes patterns, recipes, cultural history background, bibliographies, and a list of NYC craft resources. Distributed free to all NYC teachers.

West Virginia University, Division of Personal and Family Development. "The Mountain Heritage Program." n.p., May 1973. (average length 20pp.) 32.C.11

Begun in 1967, the Mountain Heritage Program is an integral part of the W. VA. University extension program. We have 9 sets of information prepared for that program, each dealing with a different aspect of W. VA.'s cultural heritage, like mountain songs, resource persons, religion.

Library of Congress, Reference Department, Music Division. "An Inventory of the Bibliographies and Other Reference Aids in the Archive of Folk Song, Library of Congress." Washington, D.C.: LC, Reference Department, Music Division, n.d. (12pp.) 32.C.12

Want to whistle a happy tune? Check with the Archive of American Folk Song. This unannotated inventory lists the Archive's holdings.

Based on material by Amy Kotkin and Holly Cutting-Baker. "Escaping from Poland on the Canine Special, or Family Folklore in Your Classroom." Art to Zoo, December 1977. (4pp. reduced.) 32.C.13

Good, useful suggestions for art, history and language arts classroom activities in family folklore. Includes practical, inexpensive leads like using family photo albums to look for changes in objects, taste as well as people. Helpful resource list too. One of many good issues of Art to Zoo, a newspaper for schools with Smithsonian-related activities. Published by Office of Elementary and Secondary Education, Ann Bay, Editor.

Miscellaneous materials about American Folklife Center. n.p., 1976. (4pp.) 32.C.14

In 1976, The American Folklife Center was created by Congress. Its 3 major goals are coordinative leadership for American folklife, assistance to the field and model projects for the field.

Those who wish to be added to the mailing list to receive copies of the "Folklife Center News," may write to the American Folklife Center, Library of Congress, Washington, D.C. 20540.

"Storytelling Spreads Cultural Roots." INTERCOMmunity Arts, January 1978. (1pp.) 32.C.15

The purpose of a storytelling center is to research, perform and pass on the fine art of storytelling as a functioning art expression in our culture. For information on creating your own Storytelling Center, write to Laura Simms, Storytelling Center, 355 East 9th Street, New York, NY 10003.

Silvestro, Clement M. "Organizing a Local Historical Society." Nashville: AASLH, 1959; revised edition 1968. (40pp.) 32.D.1

Straightforward guide to beginning a local historical society. Complete with sample articles of incorporation, by-laws, and constitution. At time of writing, author was director of the Chicago Historical Society.

Write to: AASLH, 1400 Eighth Avenue South, Nashville, TN 37203.

Kammen, Michael. "The American Revolution Bicentennial and the Writing of Local History." Address delivered at 15th invitational conference on local history, 8 May 1975. (12pp.) 32.D.2

Addresses four ways in which our understanding of the Revolution might be improved by increased attention to local history: 1) American Revolution in recent history scholarship; 2) resurgence of local history; 3) what local history can contribute to history scholarship; 4) new considerations when researching and writing about the Revolution in local communities.

Write to: AASLH; See 32.D.1 for address.

McLean, Deckle. "Getting Into the Life of the Past." Boston Globe, 14 July 1974, pp. 12-20. (4pp.) 32.D.3

Largely a photo essay on several outdoor museums that use costumed interpreters. Text consists of remarks and quotes of the interpreters. Nothing substantive, but has some amusing anecdotes about living with one foot forward and the other foot back.

Olds, Frederick A. "Historians and Art: An Oklahoma Case Study." The Chronicles of Oklahoma, Vol. LII, No. 2, Summer 1974. (11pp.) 32.D.4

A good case is made for importance of considering the art of a people in developing a more complete picture of their culture and history. Specific application to the Sooners. Author is a western artist and Director of the Oklahoma Territorial Museum, Guthrie, OK.

Kernan, Michael. "Bridging the Gap of Experience and History." Washington Post, 16 June 1977. (1pp.) 32.D.5

News article about Smithsonian Institution's Kin and Communities Symposium, a week-long schedule including formal panels opposite informal workshop, films and exhibits, all

dealing with kin and family relationships.

A copy of the program of the symposium with essays and photographs relating to folklore is available.

Order from: Ann Ray, A & I 1163, Smithsonian Institution, Washington, D.C. 20560. Free.